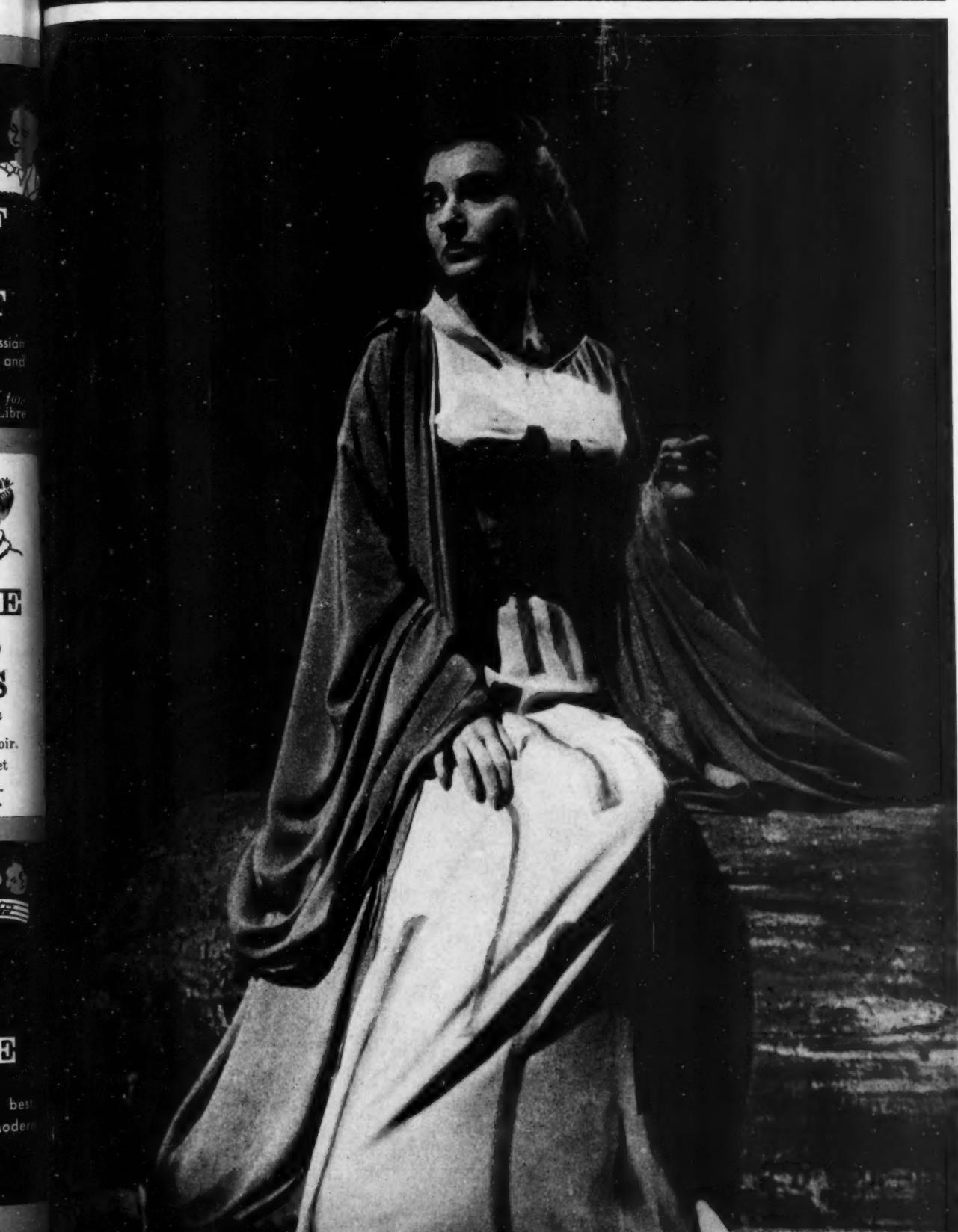


Musical America

NOVEMBER
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1956



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Chicago Lyric Opera
Revives Puccini Work

Cleveland Host
To Two Workshops

NBC Opera Begins
Inaugural Tour

Edinburgh, Berlin,
And Venice Festivals

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Chicago Lyric Opera Revives Girl of the Golden West

By HOWARD TALLEY

Chicago.—For its opening night, Oct. 10, the newly-named Lyric Opera presented Puccini's "The Girl of the Golden West", not done here since 1922, when Rosa Raisa sang the title role.

The current production was "given the works". It boasted a brilliant cast, headed by Eleanor Steber, as Minnie; Mario Del Monaco, as the outlaw, Dick Johnson; Tito Gobbi, as the sheriff, Jack Rance; ably supported by Mariano Caruso, as Nick, the bartender; William Wilderman, as Ashby, the Wells Fargo agent; a promising newcomer, Henri Noel, as Sonora; other competent male singers, as "The Boys"; Eunice Alberts, as Wowlke, an Indian squaw; and Arlington Rollman, as Billy Jackrabbit, her husband. As an extra attraction, five spirited horses, in one breath-taking moment, flashed by and up an incline behind the giant redwood tree trunks of the forest scene in Act III, generating spontaneous applause from the sophisticated audience in evening dress that attends opening nights for reasons of its own.

Old Scenery Used

The scenery used was that of the 1922 production, appropriately dingy and tawdry except for the aforementioned scene in the California forest. The staging by Aldo Mirabella Vassalli kept the action moving at a swift pace, minimizing the incongruities arising from the marriage of a typical Western horse opera to an Italianate musical and textual setting. There was, indeed, little to laugh at and much to admire in this fully professional production, which gave promise of greater things to come from a company that had arisen like a Phoenix from the ashes of dissolution last February.

The lusty singing of the large chorus was to the credit of the chorus master, Michael Lepore; the lighting by Miles Morgan, though adequate, was purposely subdued to conceal the shabby places in the aged interiors of Acts I and II, though artful spot-lighting caught the golden tints in Miss Steber's blond hair.

Dimitri Mitropoulos conducted an orchestra that at times overwhelmed soloists and chorus, but it was a grand sound that he contrived. On

the other hand, the whole-tone impressionisms in the score provided welcome relief from the clangors hurled at other times from the pit.

Miss Steber, despite the after effects of vocal indisposition, sang and acted like the born trouper she is. When she appeared on horseback to rescue her outlaw lover from the gallows in Act III she showed that she was a good trooper also, controlling her skittish horse with firmness and aplomb. Mr. Wilderman was not so fortunate. His horse, evidently having business elsewhere, moved offstage before his master had finished singing. Contretemps such as this make opera-going good fun.

The vocal honors of the evening went to Messrs. Del Monaco and Gobbi. The former made in appearance a creditable and swarthy bandit, opening up his tremendous voice on his high notes without stint. Mr. Gobbi was equally effective in characterization and vocalization, though he had to roar at times to be heard over the clamorous orchestra.

Judged as a whole, the performance was a 21-gun salute to a most promising and exciting season.

Symphony Begins

On the opening night of the Chicago Symphony season a statement in the program booklet informed us that all was well financially with the Orchestral Association; with total assets amounting to \$6,708,691.60. Though last year's operating deficit was \$190,450.20, this had been reduced to \$34,502.25 through the help of friends of the Association.

Warm applause greeted the entrance of Janos Starker, principal cellist, recently returned from a tour abroad, and John Weicher, concertmaster, followed by an ovation to Fritz Reiner, as he mounted the podium. The two featured works were the rarely heard "Symphonia Domestica" by Richard Strauss and the Second Symphony by Brahms, preceded by Beethoven's "Leonore" Overture, No. 3.

Though Mr. Reiner and the orchestra accorded the Strauss work an impeccable performance it failed to hold the sustained interest of the crowded house. It is overlong, its bourgeois sentimentality both obvious



Minnie (Eleanor Steber) and Dick Johnson (Mario Del Monaco) rehearse a tense scene from Puccini's "Girl of the Golden West"

and sententious, despite a few eloquent and expressive themes. Both the Strauss and the Brahms revealed the orchestra to be in mid-season form, but they were too much alike in general mood to make a well-balanced program.

Mr. Reiner also conducted the opening concert of the popular-priced Saturday evening series before a full house in an all-Tchaikovsky program consisting of the "Capriccio Italien"; the Violin Concerto in D, with Francis Akos, new principal of the second violin section, as soloist; and the Symphony No. 6 ("Pathetic"). Mr. Akos showed a respectable technical command of the concerto. He played the second movement expressively and discerningly but seemed to suffer from stage fright. The "Pathetic" was almost classical in its restraint, but all the more welcome and refreshing for it.

On the following Thursday evening Mr. Reiner offered a more varied program than that of the opening concert: Mozart's Symphony in D major (K. 385); Bach's "Wedding"

Cantata, No. 210, for soprano; Stravinsky's "Song of the Nightingale"; Three Songs by Richard Strauss; and a repeat of Tchaikovsky's "Capriccio Italien". The Hungarian soprano Magda Laszlo sang two arias from the Cantata with good musicianship but failed to negotiate the cruelly high tessitura with the assurance it demands. She was more successful in the Strauss songs, imparting to "Morgen" an intimacy of expression that created a direct rapport with the audience. She was recalled many times after her two appearances.

The Stravinsky "Nightingale" sparked and glittered at the behest of Mr. Reiner's baton as the veritable piece of Chinoiserie that it is.

Chamber Group Heard

The 1920 Art Center presented the Chicago Chamber Orchestra, Dieter Kober, conductor, in an outdoor concert on September 20, with Walfrid Kujala, flutist, as guest soloist in the Suite in A minor by G. P. Telemann. Other numbers on the program were: Corelli's Concerto Grosso No. 3; Carl Nielsen's "Little Suite"; and Mozart's "Eine kleine Nachtmusik."

Alceste Bishop, violinist, and Joseph Rezits, pianist, gave the following program at Fullerton Hall on Oct. 14: Mozart's Sonata in B flat major (K. 454); Debussy's Sonate pour Violon et Piano; Schubert's Sonatina in D major; and the Sonata for Violin and Piano (1955-56) by Robert Palmer.

Walter Gieseking Dies in London

As this issue went to press, announcement came of Walter Gieseking's death in London on Oct. 26. The famous pianist, who would have been 61 on Nov. 5, died following an emergency operation for relief of pancreatitis, an inflammation of the pancreas. He had arrived in London on Oct. 22 to make some new recordings for Angel Records.

An article on Mr. Gieseking's notable career will appear in the next issue of *Musical America*.

The climax: Minnie (Eleanor Steber) rides to the rescue of her lover Dick Johnson (Mario Del Monaco) in the most effectively staged episode in the Chicago production of Puccini's work

JM Photo



Musical America

Publisher JOHN F. MAJESKI, SR.

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THE editor's chair can mean anything today from a folding chair at a committee meeting in Cleveland to a reclining seat in a DC-7 winging its way at 375 m.p.h. to Chicago. It meant both of these things, and more, to us last month when we decided to sit in on a few of the momentous events going on in this vast country—events that marked the beginning of the current musical season. They occurred in this order:

Critics, Conductors Workshops

Cleveland, Oct. 7.—More than 40 music critics and assorted interested persons attended the music critics workshop here from Oct. 5 to 7. They came from as far east as New York City and as far west as Vancouver, B. C. Under the auspices of the American Symphony Orchestra League, aided financially by the Rockefeller Foundation, they talked, argued, examined each other's work, looked in on a session of the conductors workshop going on at the same time under the aegis of the League and the Cleveland Orchestra and the tutelage of the orchestra's conductor, George Szell, and came up with some resolutions looking to the future and to the formation of a national organization of music critics.

A feature of all critics' workshops since the first one in New York in 1953 has been the writing by each of the assembled critics of on-the-spot reviews of one or more actual performances heard by them during the course of the meetings and then discussed virtually word for word the following day by the assemblage, in camera, led by a committee of judges.

This time the critics had a concert by the Coolidge Quartet and another by the Cleveland Orchestra to get their teeth into. The Juilliard Quartet, by courtesy of the Elizabeth Sprague Coolidge Foundation of the Library of Congress, offered a program the highlight of which was the world premiere of Henry Cowell's String Quartet No. 5.

The reviews of this performance developed an interesting discussion, some of it pretty acrid. Issues of semantics in describing the works, of news values in writing the leads and even of critical judgments in evaluating both the music and its performance arose thick and fast and some sharp exchanges occurred between the judges and the writers. There were wide areas of difference here, the discovery of which was most illuminating; some of them merit full editorial treatment at a later date.

The conductors workshop, one session of which was open to the critics, revealed George Szell as the master pedagogue that he is. The 14 young conductors privileged to attend the 18-day workshop received individual attention in what amounted to a master class in conducting with

nothing less than a major symphony orchestra to practice upon. (For details of both workshops see page 6.)

Chicago Lyric Opera Opening

Chicago, Oct. 10.—No battle scars following the rift in the forces backing the short-lived Chicago Lyric Theater were in evidence at the opening of the new Chicago Lyric Opera here last night. Chicago musical society was out in full regalia, the house was jammed to the rafters and the performance was on an artistic plane that would have done credit to any opera house in the world today.

The opener—a dubious one musically, though very astute publicity-wise—was a revival of Puccini's hapless pot-boiler, "The Girl of the Golden West". No one will claim greatness nor even much artistic substance for this Italo-American burlesque, but it is an exciting melodrama, it has been out of repertoire long enough to be something of a novelty, and it has enough of the quality of Puccini to draw out the singers and produce a glow among the audience.

It was done to a turn by the Chicago company—but with taste and a certain magnificence (see full report on page 3). Even the horses, of which there were at least five, performed nobly and caused little of the embarrassment, dramatic or other, for which they are notorious.

As the season got under way, the women's board announced that it had raised \$50,000 by the sale of tickets for the opera and for the \$100-per-couple ball which followed the opening performance. Two Chicago businessmen are heading a drive to raise another \$300,000.

NBC Opera Tour Debut

South Bend, Ind., Oct. 11.—The new NBC Opera Company (which NBC differentiates from its TV opera group though the personnel is largely the same) got a remarkably felicitous send-off during a four-day celebration here, which marked not only the beginning of the company's tour of 47 cities but the formal opening of the new \$2,500,000 arts center at Saint Mary's College, which lies just across the road from the University of Notre Dame.

Greeted at the airport by a band and banners, the company was escorted into the city by delegates of students and local citizens headed by Mayor Edward F. Voorde. Dress rehearsals for both of the company's productions ("The Marriage of Figaro" and "Madam Butterfly") were held in O'Laughlin Auditorium, which is the heart of the new art center, and were open to high school and college students who had been prepared in advance by lectures arranged through the co-operation of the board of education.

(Continued on page 5)

On the front cover

Maria Meneghini Callas, American-born soprano, is making her Metropolitan Opera debut in the title role of "Norma" (she is here pictured in this role) on Oct. 29, which is the opening performance of the company's 1956-57 season. As Norma the singer made her American operatic debut at the Chicago Lyric Theater in 1954 and she has sung it often at La Scala.

Miss Callas was born in New York of Greek parentage and at the age of 13 returned to Greece. She won a scholarship at the Royal Conservatory in Athens, where she studied with Elvira de Hidalgo. The next year she made her debut at the Royal Opera House in "Cavalleria Rusticana".

Upon her return to the United States, she auditioned for Edward Johnson, former general manager of the Metropolitan, but declined his offer to appear with the company as Madama Butterfly or in "Fidelio". She went instead to Italy, where she made her debut at the Verona Arena in August, 1947, as La Gioconda, which aroused the admiration of Tullio Serafin, who was to become her musical mentor.

In an age of specialization among singers, the variety of her roles is amazing. She has sung Lucia di Lammermoor, Tosca, Violetta, Isolde, Turandot, Amina in "La Sonnambula", Elvira in "I Puritani", among many others. She records exclusively for Angel Records. (Photograph by Erio Piccagliani of Milan, courtesy of Angel Records.)



MARIA
MENELEGHINI
CALLAS

MUSICAL AMERICA

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National Report

NBC Opera Inaugurates Tour In New South Bend Hall

South Bend, Ind. — A capacity audience bid a warm bon voyage to the new NBC Opera Company after its performance here on Oct. 11. The event launched the company on its eight-week tour of the Eastern half of the United States and formally opened the new \$2,500,000 arts center of Saint Mary's College.

It was a gala evening for everybody and climaxed four days of preparations, welcoming ceremonies on the part of leading citizens and officials of the city, and dress rehearsals of both of the company's tour productions—"The Marriage of Figaro" and "Madam Butterfly"—which were thrown open to local high school and college students who had been prepared in advance by lectures in their schools.

The inaugural opera was "The Marriage of Figaro" on the stage of the 1,500-seat O'Laughlin Auditorium, heart of the new arts center which also houses a smaller auditorium and is equipped with the most modern facilities for every type of musical and theatrical performance. Saint Mary's is a Catholic college for women and lies just across the road from the University of Notre Dame.

Sparkling Evening of Mozart

Traffic snarls held up the performance for a half-hour, but once the curtain went up, the South Benders settled down to a sparkling evening of Mozart, as deft as many to be encountered in the citadels of opera and considerably more communicative than most.

Headed by Samuel Chotzinoff, producer, and Peter Herman Adler, music and artistic director, the company is 100 strong, including singers, orchestra and technicians. There is provision for several alternates in the singing roles, and the artists assigned to them are mainly young, or youngish, people of experience and solid reputation who have earned their spurs with such organizations as the Metropolitan, the New York City Opera and the NBC Television Opera.

This performance had Ralph Herbert in the title role, Adelaide Bishop as Susanna, Phyllis Curtin as the Countess, Frances Bible as Cherubino, Walter Cassel as the Count, and

Editor's Logbook

(Continued from page 4)

What finer way for a new opera company of young singers to make its entree? In an atmosphere of eager enthusiasm, there was comradeship, understanding and good will all around; and South Bend, which has had no more experience of opera than most communities of its size, discovered that opera is not just upper-case "culture" but a brilliant kind of entertainment which can be enjoyed to the full with a minimum of special knowledge by just about anybody. South Bend wants the company back as soon as possible; and it is going back for two more performances on Dec. 1.

Emile Renan, Ruth Kobart, John Kuhn, Luigi Velluci and Jimi Beni in supporting parts. Together they made a homogeneous combination, sustaining the basic concept of a production that combined such vital Mozartean qualities as youth, good looks, smartness of pace, lightness of touch and—most important of all, perhaps, for a

touring company singing in English—a high percentage of intelligibility. Despite certain acoustic difficulties in the new auditorium, the South Bend audience "got" and laughed heartily at all of the comic lines and situations. This alone is a considerable achievement for any opera company.

The sets, by William and Jean Eckart, were simple but gracefully and elegantly designed; what they may have lacked in lavishness was handsomely supplied by Alvin Colt's costumes.

—Ronald Eyer



In the NBC Opera's initial touring performances of "The Marriage of Figaro", at Saint Mary's College in South Bend, Ind., are, left to right, Phyllis Curtin, as the Countess; Walter Cassel, as the Count; Adelaide Bishop, as Susanna; and Ralph Herbert, as Figaro

Philadelphians Open Season In Century-Old Academy

Philadelphia. — The Philadelphia Orchestra opened its 57th season at the Academy of Music, which is enjoying its centenary this year, before the usual large Friday afternoon subscription audience on Oct. 5.

Eugene Ormandy, commencing his 21st season with the orchestra, offered the United States premiere of Vaughan Williams' Eighth Symphony, whose distinguished workmanship and engaging vigor caught the fancy of the audience. A warm reception was the result. The orchestra played superbly, its members sounding rested and relaxed in a spirited account of the Beethoven Fifth and of Mozart's Divertimento No. 17, in D major, a work full of imagination, grace and variety.

On Oct. 12, the orchestra's second program under Mr. Ormandy was of a routine nature, listing Sibelius' Symphony No. 2, Berlioz's "Roman Carnival" Overture, and Strauss's "Death and Transfiguration" and "Rosenkavalier" Waltzes. Mr. Ormandy and his men were in top form, and the famed lustrousness of the orchestra was well exploited in a program for which Mr. Ormandy is an old hand.

The city's opera season was

launched by the Philadelphia Grand Opera Company on Oct. 11 at the Academy. A huge audience greeted a performance of "La Gioconda", which was badly underrehearsed. Carlo Moresco tried to pull all the elements together, but odds were stacked against him. The scenery was old-fashioned and often unacceptable, being neither accurate nor of the correct period; the "Dance of the Hours", directed by Antony Tudor and his new Ballet Guild, seemed a half-hearted affair. Herva Nelli sang a fine Gioconda, and was aided and abetted by the trenchant Laura of Claramae Turner, whose appearance was not without an anachronistic touch of Hollywood. Frank Valentino was in excellent voice and offered strong routine as the villainous Barnaba, while Louis Sgarro was able to show his really fine voice as Alvise. Kurt Baum has never sung as off-pitch as he did on this occasion. His "Cielo e mar" suffered from these vagaries, and he was not too sure of the role. Sandra Warfield was a superior Cieca, but the over-all impression of the performance was that it seemed slipshod.

Opera was vindicated by the NBC Opera Company on Oct. 15 at the

Academy. On the second stop of its tour of 47 cities, the new company offered a meticulously rehearsed and tasteful performance of "The Marriage of Figaro". An excellent, conservative English translation was employed, and Mozart is evidently held in high respect by this company, under the direction of Peter Herman Adler. Sets and costumes were a delight of good taste, the orchestra sparkled under Mr. Adler, and a well-balanced cast, which included Adelaide Bishop, Phyllis Curtin, Frances Bible, Ralph Herbert, Walter Cassel, Emile Renan, Jimi Beni, and Ruth Kobart, gave a neat and often brilliant account of the score.

The Paul Roberts Choir pleased a large audience at Town Hall on Oct. 4, under the sensitive direction of its founder, Paul R. Roberts, Jr. This is one of the city's best choral groups, and its serious program of music by 16th- and 17th-century composers, including several a cappella motets, commanded respect. The seldom heard Schubert Mass in G major was given a fine performance, and the third part of Norman Dello Joio's "A Psalm of David" made a deep impression with its vigorous and dramatic music. Brahms's "Alto Rhapsody", with Emily Williams as soloist, was also applauded. Other soloists included Richard Stewart, a very promising young tenor; Jean Gaines; Emily Jones; and James Bradford.

The Philadelphia Forum began its 1956-57 season at the Academy of Music by offering the colorful Carabinieri Band of Rome on Oct. 9. Led by Domenico Fantini, the brilliantly garbed group was greeted by a huge audience, that evidently enjoyed musical fare somewhat naive but pleasing. A Grand Fantasia from "Norma" caught the public approval, and a Chopin étude proved that the group's woodwind section can sound as nimble as a virtuoso pianist's fingers. Pieces by Wagner, Wolf-Ferrari, Rossini, Verdi, and Pizzini rounded out a pleasant evening, which must be judged a popular success.

—Max de Schauensee

Ford Auditorium Opened in Detroit

Detroit. — The first concert of the season of the Detroit Symphony, under Paul Paray, held Oct. 18, served as the inauguration of the new Henry and Edsel Ford Auditorium. Still unlandscaped and barely completed, it is the third of the buildings to be erected as part of a civic center development along the Detroit River.

The program used the services of the 300-voice Rackham Symphony Choir, developed jointly by the orchestra and the University of Michigan, in two works—Mr. Paray's Mass, composed in 1931 in commemoration of the 500th anniversary of the death of Joan of Arc, and the "Hallelujah" chorus from Handel's "Messiah". Soloists were Frances Yeend, soprano; Frances Bible, mezzo-soprano; David Lloyd, tenor; and Yi-Kwei Sze, bass.

To open the program, Mr. Paray led Beethoven's "Consecration of the House" Overture. Other works included Strauss's "Don Juan" and Stravinsky's "Fireworks".

The new building is notably modern in style. Its sidewalls of white Georgia marble are without windows, while a blue marble façade

of Norwegian granite rises behind it in a basket-weave pattern. The seating capacity of 2,920 includes a single, wide-spanning balcony.

Acoustically the hall is very live and features a front apron before the deep-set stage which can be elevated mechanically or set low to serve as an orchestra pit.

Francesco Di Blasi has been engaged for his second year as musical director of the Michigan Opera Company. The productions this year will include "Cavalleria Rusticana" and "Pagliacci" in February and "Tosca" in April.

The company will present the operas in the new Henry and Edsel Ford Auditorium. These will be the first operatic performances in the new hall.

Pontiac Symphony

Mr. Di Blasi, a member of the Detroit Symphony, is also in his fifth season as conductor of the Pontiac Symphony. Its five subscription concerts will include as soloists Stanley Lock, Paul Doktor, Paula Bookstein, and the Lemanis-Tillat Ballet. The orchestra has commissioned Celia Merrill Turner to write a new work—"A Chippewa Symphony"—for the final concert.

The Forum for New Music is a new musical organization in Detroit devoted to performances of contemporary chamber music. The organization has received the active support of faculty members of three state universities—the University of Michigan, Michigan State University, and Wayne University. Plans for the coming season include performances of works by Charles Mills and Clark Eastham as well as works commissioned by and performed by the Stanley String Quartet, of the University of Michigan.

The Scandinavian Symphony Society has planned four concerts for this season, under the direction of Henri Nosco. Soloists to appear with the orchestra will include Everett Fritzberg, pianist; Fay Duby Giwa, soprano; John Dalley, violinist; and the Concordia Singing Society, Heinrich Van Husen, director.

Orchestra Series For Grosse Pointe

Grosse Pointe, Mich.—The Grosse Pointe Symphony will give four concerts this season, the fourth for this orchestra in the Detroit suburb. Guest conductors for the series are Francesco di Blasi, John S. Sweeney III, Felix Resnick, and Henri Nosco. John Creighton Murray, violinist, will be among the soloists. Last season the soloists were Emil Raab, violinist; Jacqueline Murphy, soprano; and William Doppmann, pianist.

At the Music Critics Workshop in Cleveland: left to right, Mildred McKee, of the "Topeka Daily Capital"; Beverly Wolter, of the "Winston-Salem Journal-Sentinel"; John S. Edwards, president of the American Symphony Orchestra League; Earl V. Moore, dean of the University of Michigan school of music; Mrs. George Szell; Harold Spivacke, chief of the Library of Congress music section; George H. L. Smith, co-manager of the Cleveland Orchestra; Herbert Elwell, of the "Cleveland Plain Dealer"; Mrs. Spivacke; Paul A. Miltich, of the "Saginaw News"

Photos by Rebman

Cleveland Plays Host to Nation's Music Critics

Workshop Co-sponsored By Symphony League

Cleveland.—The Cleveland Orchestra and the American Symphony Orchestra League played host here to an 18-day conductors workshop and a three-day music critics workshop, both of which concluded on Oct. 7. They were made possible by a grant to the League by the Rockefeller Foundation.

More than 40 music critics, editors and interested guests met at Severance Hall and the Wade Park Manor Hotel from Oct. 5 to 7 for lectures and discussions on matters of professional interest and for the purpose of laying the groundwork for a national association of music critics.

Musical highlights of the weekend conclave were a concert by the Juilliard String Quartet, sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, in Severance Chamber Music Hall on Oct. 5, and the second of the Cleveland Orchestra's opening pair of concerts under the direction of George Szell, in the main hall on Oct. 6.

The Quartet featured the first performance of Henry Cowell's String Quartet No. 5, commissioned by the Coolidge Foundation, in addition to Quincy Porter's String Quartet No. 8, a Sonata à Quattro by Telemann, and Beethoven's Op. 135 in F major. The orchestra's program included the first performance in America of a Concertino for strings, brass and solo timpani by the young Italian composer Franco Donatoni; Brahms's Fourth Symphony; Berlioz's "Roman Carnival" Overture, and Ravel's "La Valse".

One of the purposes of attending these concerts was to give the critics the opportunity to write specimen reviews to be read and discussed the following day by a committee of judges and by their colleagues. The reviews and the discussions of them brought out a variety of different points of view as to what constitutes a good review, with many controversial references to style, news-consciousness, choice of words, musical evaluation, etc.

The most interesting points here were the wide divergence of concepts as to what the music critic's approach should be, depending upon the community in which he works, and the rather tepid enthusiasm on the part of many of the writers for either the contemporary works or the ancient music represented by Telemann. There also were some sharp disagreements about musical values between critics from smaller cities and critics from big cities, the New York con-

tинг being the principal targets among the latter.

Among the speakers during the workshop were Arthur Loesser, former critic of the "Cleveland Press"; Ernst Silberstein, principal cellist of the Cleveland Orchestra; George Szell; and Irving Kolodin, music editor of the "Saturday Review". Chairmen of committees included Miles Kastendieck of the "New York Journal American"; Paul Henry Lang of the "New York Herald Tribune"; Harold Schonberg of the "New York Times"; and Helen M. Thompson of the American Symphony Orchestra League.

At the concluding business session it was agreed that a national association should be established within the next three years; that the American Symphony Orchestra League be asked to continue for a three-year period to act as a secretarial agency for the critics' group and the Rockefeller Foundation asked to continue its grant for the same period; that Mr. Isaacs, of the "Louisville Times", and Carl E. Lindstrom, of the "Hartford Times", be requested to propose at the next meeting of Managing Editors of Newspapers in the United States a plan for their subscribing to the Music Critics Association through payment of dues on a graduated scale.

It also was agreed to accept the invitation of the Detroit Symphony and the "Detroit News" to sponsor a workshop in Detroit in 1957.

Szell Supervises Conductors Group

Cleveland.—The Third Cleveland Orchestra Conductors Workshop was held here for 18 days, from Sept. 24 to Oct. 11, presented under the supervision of George Szell, conductor of the Cleveland Orchestra, and sponsored by the orchestra, the American Symphony Orchestra League, and Rockefeller Foundation funds.

The workshop curriculum included ten special rehearsal sessions with the orchestra; conferences with Mr. Szell; symposiums with the orchestra's principal players; a round-table discussion with George H. L. Smith, associate manager of the orchestra, and with Robert Shaw, associate conductor; attendance at approximately a dozen regular rehearsals led by Mr. Szell and at one under Mr. Shaw; attendance at three concerts; and participation in some of the Music Critics Workshops, held in Cleveland Oct. 5-7.

Conductors who participated in the seminar were Anshel Brusilow, assistant concertmaster of the Cleveland Orchestra; Edgar Curtis, Albany



RE Photo
George Szell counsels one of the young conductors at the Cleveland Conductors Workshop

(N.Y.) Symphony; Paul De Leeuw, Broadway Grand Opera Workshop, New York City; Everett Fetter, Topeka (Kan.) Civic Symphony; Milton Forstater, Westchester (N.Y.) Symphony; Leon Hyman, Rockaway-Five Towns (N.Y.) Symphony; Albert C. Johnson, Florence (S.C.) Civic Orchestra; Gibson Morrissey, Roanoke (Va.) Symphony; Nicholas Pappas, US Department of Commerce Symphony and Washington (D.C.) Civic Symphony; James Robertson, Wichita (Kan.) Symphony; Guy Taylor, Nashville (Tenn.) Symphony; Armand Vorce, Quincy (Mass.) Symphony; Thomas E. Wilson, Lafayette (Ind.) Symphony; and David Woolridge, fellowship conductor from London, England. —James Frankel

Orchestra Offers Italian Novelty

Cleveland.—The Cleveland Orchestra opened its 39th season, on Oct. 4, with an assortment of distinguished guests in the audience. Close to 50 of the nation's critics were in Cleveland for the Music Critics Workshop, while 13 conductors-in-training were here for the Conductors Workshop under George Szell.

The opening program was a fair sampling of the season's musical fare: contemporary music coupled with established masterworks. The novelty was the first American performance of Franco Donatoni's Concertino for Strings, Brass and Solo Timpani. Bartok-like in idiom but not in musical meat, it is hardly a candidate for the permanent literature, but it might appeal to high-fidelity partisans. The orchestra's Lloyd Duff handled the glissando percussion work smoothly.

The main work in the program was



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the Brahms Fourth Symphony. Mr. Szell brought much vigor, but the results were strident even though the painstaking execution was brilliantly conceived.

In the season's second concert Mr. Szell seemed to allow his men to loosen up somewhat. Here the performance of Beethoven's "Eroica" was warm, pliable and highly emotional. It was a memorable juncture of Mr. Szell's scholarship and projection of feeling.

Robert Marcellus, of the orchestra, was soloist in Aaron Copland's jazzy, jaunty Clarinet Concerto. He solidly intoned the passages originally written for Benny Goodman. The orchestra's virtuoso strings shimmered in the Concerto Grosso in G minor by Geminiani.

Premiere of Rogers' "Portrait"

A world premiere, Bernard Rogers' "Portrait" for Violin and Orchestra was presented by Mr. Szell and the orchestra in the third pair of concerts. Described by critics as eloquent, introspective, haunting and moody, it nevertheless was not received too enthusiastically by the audience. However, connoisseurs felt it was one of the most significant of recent contemporary works.

Joseph Gingold, concertmaster, to whom it was dedicated, played the work with exquisite care and taste. He also played Saint-Saëns' Introduction and Rondo Capriccioso. Oddly enough, it was the first performance of this violin vehicle at regular symphony concerts. A warm, supple, vigorous and scholarly reading of Schumann's "Spring" Symphony completed the bill.

Symphony Management Problems

Meanwhile orchestra trustees met to review and resolve the problems of the symphony's management. Since March 1, managerial duties have been divided between William McKelvy Martin, manager, and George H. L. Smith, associate manager elevated to co-manager. This was an outgrowth of deep policy disagreements and other tensions between Mr. Szell and Mr. Martin.

Originally hired for three years, Mr. Martin agreed to a reduced term of two years last March. His duties involve the management of Severance Hall, fund raising, subscription sales, special promotions, and touring. Mr. Smith is in charge of mapping season programs with Mr. Szell, contracting with musicians, managing children's concerts, Pop concerts and choral operations.

Mr. Martin, who managed the first successful orchestra fund drive in seven years, is expected to leave the orchestra and Mr. Smith is due to be named manager in his place. Mr. Smith just completed the first solvent Summer Pop Concert series in ten years.

Bernardi Series Opens

G. Bernardi's chief attraction so far was the Boston Symphony under Charles Munch. The program was standard—Bach's Suite No. 2, Debussy's "Iberia", and Tchaikovsky's "Pathétique" Symphony. The warm sheen of the strings was especially evident in the Bach; the orchestra's ability to transmit rich tone pictures showed in the Debussy, while the Tchaikovsky was voluptuous and relaxed.

Earlier in the season Mr. Bernardi sponsored Mantovani and his New Music in two sold-out concerts at Masonic Hall. —James Frankel

Munch Leads Eroica Symphony In First Boston Program

Boston.—The Boston Symphony has returned from Europe and the USSR with a halo of glory about it. Its adventures across the seas from Aug. 24 to Sept. 25 were a series of triumphs with the publics of each city visited. Charles Munch, Pierre Monteux and the players were acclaimed with an intensity of sound and an abundance of flowers, everywhere they played, that was truly amazing.

Thus the opening of the 76th season, at Symphony Hall on Oct. 5, had a heightened quality of expectation. The applause was somewhat warmer than customary (though always very cordial), and when the audience rose in greeting as Mr. Munch first appeared on stage, they remained standing a little longer than usual.

Only One Rehearsal

The initial program contained no new music, for there had been time for but one rehearsal. (The final group had arrived back from Europe late Tuesday evening, Oct. 2, and required one day of rest). Weber's "Euryanthe" Overture was followed by the Beethoven Violin Concerto, with Beethoven's "Eroica" Symphony as the final work.

Since the orchestra had played the "Eroica" eight times on tour, it might well have been worn thin for them, temporarily, but you would not have guessed so from the brisk and muscular performance. To be sure, the detail of the funeral march was not so delicate in section balance or articulation as I would have liked. But that, I think, was a matter of the conductor's temperament; he plays the movement with direct progress and long line, as if impatient of its sculptured ornamentation.

Soloist in the Beethoven Concerto was Wolfgang Schneiderhan, who was making his American debut on this occasion. A resourceful technician and obviously a good musician, he did not once indulge in personal display. The intimacy, extreme clarity of note, phrase, and nuance, and the tenderness, also, of his playing made me think somewhat of Fritz Kreisler. This was not an incandescent or a

Cleveland Orchestra Announces Tour

Cleveland.—The Cleveland Orchestra has scheduled several tours during the coming season. It will appear in eastern and western cities, as well as give several concerts in the Midwest and in its own Northern Ohio territory.

The orchestra will appear in Carnegie Hall in New York on Feb. 12. Other New York cities to be visited are Binghamton, Troy, Elmira, and Ithaca. Appearances will also be made at Mount Holyoke and Smith Colleges; Worcester, Mass.; the University of Connecticut at Storrs; Hartford and Stamford, Conn.; and Wilkes-Barre, Pa.

Concerts will be given in the Midwest at the University of Michigan in Ann Arbor; in Detroit; and in Toledo, Dayton, Columbus, Zanesville, Delaware, and Mansfield, Ohio. A series will also be given at Oberlin College in Oberlin; in Akron; and at the Lakewood Civic Auditorium. A single appearance will be made in Warren, Ohio.

"big" reading; but it was notably beautiful.

The music season otherwise has begun slowly, as invariably it does. Carmen Prii, an Estonian violinist with a big tone and style, made her local debut as the first event in the Baltic Concert Series at Jordan Hall on Sept. 28. Her playing was warm and intelligent, with nothing delicately feminine about it. An exacting program included the Bach Chaconne for unaccompanied instrument; the D minor Sonata, Op. 108, of Brahms; and Ravel's "Tzigane". Juta Vaska was the accompanist.

The Società Corelli from Italy gave two concerts in Jordan Hall, Oct. 4 and 5, thereby opening another season of free programs given under auspices of the Mason Music Foundation. This excellent ensemble, of the warm, Mediterranean tone and manner, presented two programs of 18th-

and early 19th-century music from various hands, most notably Vivaldi and Corelli. Large and cordial audiences attended.

Willy Frey has been another visitor of the early season, appearing at Jordan Hall Oct. 7. This unostentatious but able violinist offered the Sonata (1939) by Walter Piston; Brahms's G major Sonata, Op. 78; the C major Fantasy, Op. 159, by Schubert; and Saint-Saëns's B minor Concerto, all with the competent keyboard partnership of Martin Boykan. Good music-making, indeed.

Mozart's Mass in C minor (K. 427), which the Handel and Haydn Society had presented last spring, was given again, at Symphony Hall Oct. 8, to aid the Robert A. Taft Memorial Foundation. As before, Thompson Stone conducted a vital performance, one even exciting. Three of the soloists had sung their parts last March: Eleanor Davis, mezzo-soprano; Carl Nelson, tenor; and John Hornor, bass. Again they exhibited sound ability. Irene Jordan, soprano, used her large voice well, though the tone often had a curiously "covered" quality.

—Cyrus Durgin

New Orleans Opera Revises Schedule, Reorganizes Board

New Orleans.—At a recent meeting of the New Orleans Opera House Association, the board of directors voted to cancel the fall productions of "Turandot" and "Die Walküre" and to postpone by one month the opening of the 1956-57 season. This brings the dates to Nov. 8 and 10, with "Madama Butterfly" as the offering. This will be followed by five other works, already announced.

The board further moved to elect three new officers and eight new board members: to authorize the mailing of letters to about 1,200 season subscribers, informing them of the cancellations and asking them "to let the cash difference apply to the association's maintenance fund, instead of requesting a refund of their paid subscriptions".

Albert J. Emke, the new president, said that it was necessary, due to financial difficulties, to offer six instead of the previously announced eight operas.

Artists contracted to sing in the two canceled works agreed to withdraw for half their fee. The change of dates for "Madama Butterfly" necessitated changes in the cast, but soprano Maria di Gerlando will sing the title role, as originally announced.

New officers elected were Harry R. Cabral, Sr., first vice-president; Mrs. Louis Ameraux, second vice-president; and H. Lloyd Hawkins, treasurer. Maurice Grundy confirmed his resignation from the board and the office of treasurer, as did also Irwin F. Poché, first vice-president for many years.

The present schedule for the season comprises, besides "Madama Butterfly", "Werther", Nov. 29 and Dec. 1; "Faust", March 21 and 23; "La Cenerentola", April 4, 5, and 6; "La Bohème", April 25 and 27; and "Carmen", May 9 and 11.

Experimental Opera's "Tosca"

The Experimental Opera Theater of America opened its activities Thursday, Sept. 13, with a gripping performance of "Tosca". Renato Cellini, founder and conductor, revealed new beauties in the familiar

score. Armando Agnini staged the work, and Knud Anderson handled the choral parts backstage.

The principal vocalists, soprano Mija Novich, tenor Andre Turp, and baritone Chester Ludgin gave of themselves unstintingly, with great audience effect. The lesser roles were adequately interpreted by Arthur Cosenza, Warren Gadpaille, Harry Theard, William Beck, Clare Birdes Crane, and Stephen Harum. "Tosca" was repeated on the 15th, to a larger and equally demonstrative audience.

The Experimental Opera Theater gave its final presentation on Sept. 22—"Cavalleria Rusticana" and "Pagliacci". Miss Novich, as Santuzza, and Mr. Ludgin, as Alfio and Tonio, were heard to advantage, but James Cosenza's impassioned acting and warm-voiced singing, as Turiddu, had surprising power. Rosemary Rotolo was an attractive Nedda; Richard Webb revealed a voice of lovely quality, as Canio; and Arthur Cosenza (no relation to James) made an unusually fine Silvio.

Community Concerts 1st

The New Orleans Opera Guild (Community Concerts) has announced the series for this season. Appearing will be the NBC Opera Company; the Philadelphia Orchestra; the National Symphony; Mantovani and his orchestra; the Ballet Russe de Monte Carlo; Cesare Siepi, bass; Camilla Wicks, violinist; Gary Graffman and Walter Gieseking, pianists; and Marcel Marceau, French mime.

The Crescent City summer pop concerts ended with three, instead of its usual two, weekly concerts, on Aug. 29, 30, and 31. James Yestadt conducted the same program each time, with warm response from the unusually large audiences. The soloist was Norman Treigle, bass-baritone, who sang both operatic and popular selections with fervor. Kelly Rand was narrator. Lelia Haller presented three ballets—Tchaikovsky's Waltz from "Eugen Onegin", Piston's "The Incredible Flutist", and Enesco's "Rumanian Rhapsody No. 1". —Harry Brunswick Loeb



OPERA in San Francisco

Turkish Soprano Makes Debut In Opera by Zandonai

San Francisco.—The San Francisco Opera Company's 34th season continued to bring performances of unusually high standard in its middle weeks. When one realizes that this company produces more operas in the space of five weeks than most companies in as many months, the fact that it has maintained such high standards seems little short of miraculous. True, the season has had its low spots, but these have been vastly outnumbered.

Zandonai's "Francesca da Rimini" was added to the repertory on Sept. 28, with the Turkish soprano Leyla Gencer in the title role. Miss Gencer proved to be a handsome woman with a voice that was powerful, opulent, and emotionally expressive. Her characterization suffered a little from the use of too many stock gestures, but she ably projected Francesca's development from a young girl into a mature woman.

Richard Martell, as Paolo, demonstrated greater vocal command than he had in "Tosca"; and Anselmo Colzani, as Francesca's husband, strengthened the fine impression he had made in his debut performance. His voice was big and rich in quality, and he used it with dramatic effect.

Cesare Curzi's robust and well-projected tenor was heard to advantage as Malatestino. Carl Palangi was an excellent Ostasio; and Heinz Blankenburg, an able Jester. Mary Gray, Jeanne Crader, Margaret Roggero, Rosalind Nadell, Jan McArt, Katherine Hilgenberg, Alessio De Paolis, Chris Lachona, Murray Kenig, and Virginio Assandri did well by the lesser roles.

Sets Show Improvement

Leo Kerz's setting was interesting and vastly superior to his previous designs for "Boris Godounoff". Two stairways connected by a bridge, which served as a balcony, ramparts, etc., were the basic structure. Scenic projections and changes of props helped to break the monotony of line.

Oliviero De Fabritiis conducted with commendable results, although some judicious cutting would have improved the opera's third act. Carlo Maestrini's stage direction was of variable merit, the low point being the battle scene. A second performance of the opera was given on Oct. 4.

The gem of the season has been "Così fan tutte". Produced in commemoration of the Mozart bicentenary, it was cheered by two large audiences and a third performance was added to the schedule.

The cast was well-nigh impeccable, with Elisabeth Schwarzkopf, as Fiordiligi; Nell Rankin, as Dorabella; Patrice Munsell, as Despina; Richard Lewis, as Ferrando; Frank Guerrera, as Guglielmo; and Lorenzo Alvary, as Alfonso. The singing, characterizations, and ensembles were infallibly excellent. Yet it was the charm, beauty, and finesse of Miss Schwarzkopf's singing and acting that set the artistic standard for all the rest.

The settings, designed by George Jenkins, were captivating and brought spontaneous applause from the audi-



Leyla Gencer, Turkish soprano, after her American debut, in "Francesca da Rimini", is joined by Kurt Herbert Adler, artistic and musical director of the San Francisco Opera

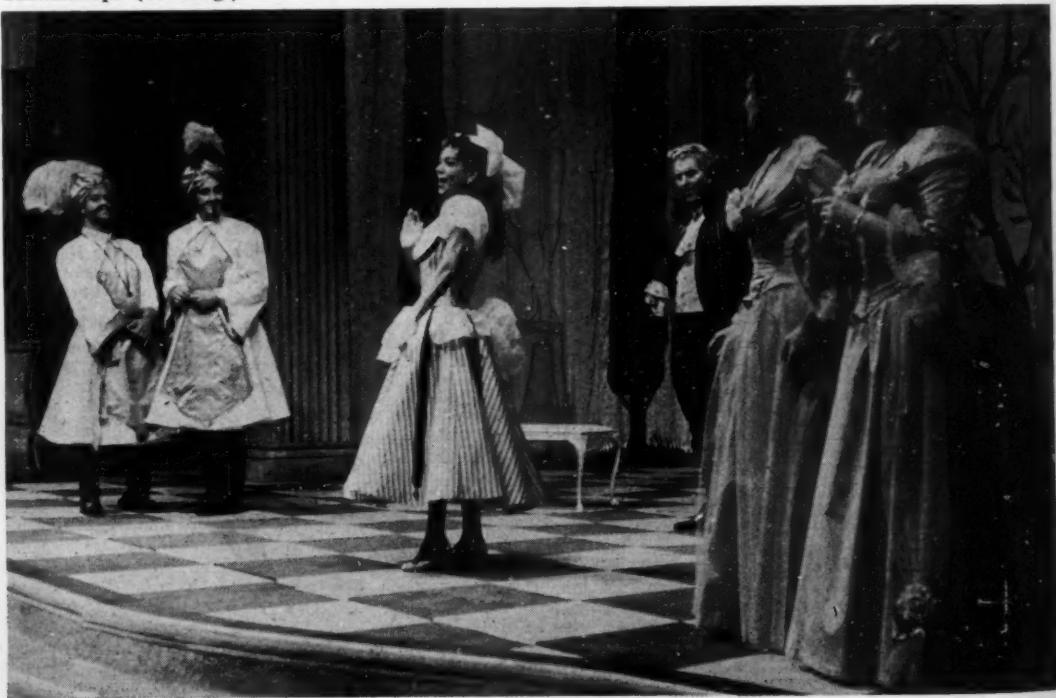
ence. The color and cleverness of his device of a stage within a stage—four upright columns supporting painted drapes that slid out and in for quick scene changes—were appropriate for the spirit of the opera. Paul Hager staged the work.

Hans Schwieger made his San Francisco operatic debut as conductor, but his reading on the whole left something to be desired.

Though the visual aspects of "Die Walküre" were unsatisfactory, the first act was beautifully sung, with Leonie Rysanek as an exquisite Sieglinde, Ludwig Suthaus a robust-voiced Siegmund, and Nicola Mos-

"Così fan tutte" as staged in San Francisco: left to right, Frank Guerrera (Guglielmo), Richard Lewis (Ferrando), Patrice Munsell (Despina), Lorenzo Alvary (Don Alfonso), Nell Rankin (Dorabella), and Elisabeth Schwarzkopf (Fiordiligi)

Photos by Robert Lockenbach



conia as Hunding. The highly anticipated debut of Birgit Nilsson, as Brünnhilde, was somewhat a disappointment. Handicapped by an unbecoming costume, she sang the "Hojo-to-ho!" with good vocal quality and facility, and while her middle voice was rich in quality, its projection was variable. Hans Hotter made a handsome Wotan, but his performance lacked warmth, both dramatically and vocally. Nell Rankin was an excellent Fricka and sang with power and authority. Hans Schwieger's direction stressed the lyricism of the score, though some of tempos seemed unduly slow, he kept the music free from bombast.

Though badly directed and in atrocious costumes, there were some good voices in the group of Valkyries composed of Patricia Velsair, Annabell Ronson, Phyllis Althof, Katherine Hilgenberg, Margaret Roggero, Christine Krooskos, Donna Petersen, and Rosalind Nadell.

Modernizing the settings was a good idea, but Leo Kerz's sketches were far more attractive than their execution, and I felt that the old-time sets carried far more illusion. In the repeat performances, Lorenzo Alvary replaced Mr. Moscona as Hunding. His rugged bass and excellent characterization fitted admirably into the performance.

Albanese as Butterfly

At a special Sunday matinee on Oct. 7, "Madama Butterfly" became a personal triumph for Licia Albanese, in the title role. Margaret Roggero was an able Suzuki; Giuseppe Campora was dramatically effective as Pinkerton although his singing lacked brilliance; and Louis Quilico was an excellent Sharpless.

Impressive in other roles were Alessio De Paolis, as Goro; Carl Palangi, as the Commissioner; Colin

Harvey, as the Registrar; Desire Ligeti, as the Bonze; and George Cehanovsky, as the Prince. Karl Kritz conducted, and Carlo Maestrini was the stage director.

"Simon Boccanegra", on Oct. 9 and 13, was long on voices and short on acting. Renata Tebaldi, as Maria; Leonard Warren, as Boccanegra; Boris Christoff, as Fiesco; Roberto Turrini, as Gabriele; and Heinz Blankenburg, as Paolo, displayed vocal power galore, but only Mr. Warren and Mr. Blankenburg were effective dramatically. Carl Palangi, Virginio Assandri, and Christine Krooskos completed the cast, which was directed (more or less) by Carlo Maestrini and conducted by Oliviero De Fabritiis.

Not much can be said for the revival of "The Elixir of Love". Louis Quilico, as Belcore, stood out in a cast that included Patrice Munsell, as Adina; Giuseppe Campora, as Nemorino; Italo Tajo, as Dulcamara; and Jan McArt, as Gennetta. Neither Miss Munsell nor Mr. Campora were at their best, and Mr. Tajo could not negotiate the high notes. Glauco Curiel conducted an unbelievably slow first act. Colin Harvey, who mimed two comedy roles, brought the show to life at each appearance. The second act was better; a stage band and ballet proved effective. Carlo Maestrini was the stage director.

—Marjory M. Fisher

National Gallery Concerts Resume

Washington, D.C.—John Walker, director of the National Gallery of Art, has announced the institution's 15th annual series of Sunday evening concerts. The series—the A. W. Mellon Concerts—will be under the musical direction of Richard Bales.

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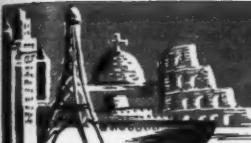
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International Report

Hamburg Opera Among Edinburgh Festival Groups

Edinburgh.—The tenth Edinburgh International Festival, the first with Robert Ponsonby as artistic administrator, followed, on the whole, the pattern of the previous nine: visits by distinguished orchestras, morning concerts at the Freemasons' Hall, ballet at the Empire Theater, opera at the King's, drama groups at the Lyceum and the famous Tattoo in the castle each evening. On the "fringe" were the myriad attractions offered by university, semi-professional, and amateur organizations. In one respect, however, the festival differed from its predecessors; it rained nearly the whole time!

Because of commitments in Munich and Bayreuth, this writer missed most of the events of the first fortnight—concerts by the Royal Philharmonic and the Boston Symphony and the British premiere of Bartok's "The Miraculous Mandarin" by the Sadler's Wells Ballet, whose subject matter shocked the Edinburgh public. (The Boston Symphony and "Mandarin" ballet are reviewed in the report on London, where I heard and saw them.)

"Shocking" Productions

The Scots were also more than upset by the stage version of Dylan Thomas' "Under Milk Wood", the Hamburg Opera's "Salome" and the Bräue art exhibition. And the opening concert, which was originally to have been the Beethoven "Missa Solemnis", given in the presence of Her Majesty Queen Elizabeth II and the Duke of Edinburgh, was changed to the Ninth Symphony, owing to the embarrassment that might have arisen from the Queen having to listen to a Latin mass on the sabbath!

The greatest success of the festival was a nonmusical event: the short season by the Piccolo Teatro of Milan in plays by Goldoni and Pirandello. The wonderfully polished acting and the highly integrated productions sent everyone into ecstasies.

This year's operatic offerings were, for the second time in the festival's history, given by the Hamburg State Opera. The Hamburg ensemble is thought by many to be the finest in Germany, and certainly in the period of Günther Rennert's Intendantship, he has created an ensemble and a standard of production that can hardly be equaled in present-day Germany. But production and ensemble are not the whole story of opera; and in this year's performances, the Hamburg company seemed to be in crying need of good singers.

The one department which had improved since the company's last visit to Edinburgh in 1952 was the orchestra. Four years under the musical direction of Leopold Ludwig had moulded it into a really first-class instrumental ensemble; and their playing of Strauss ("Salome") and Stravinsky ("Oedipus Rex") was of international standard. I am afraid that little else of the company's performances was and as festival performances one expected something better.

"Die Zauberflöte" opened the new-

ly-built Staatsoper in Hamburg last autumn; by the time it reached Edinburgh it was a smoothly working production. Six of the seven performances in Edinburgh were conducted by Rudolf Kempe; the last, and the one I saw, was directed by Mr. Ludwig who gave a sound, competent and musically reading of the score. Rennert's production emphasized the fantastic aspect of the "Flute", and after the heavy-handed productions seen in London and elsewhere recently this came as a relief. The moral was pointed by Papageno and his world; and the temple scenes were played in a kindly and human way. This performance had the exquisite Pamina of Elisabeth Grümmer, whose ravishing soft singing of "Ach, ich fühl" was one of those rare moments to treasure. Arnold van Mill's Sarastro was also beautifully sung, but the voice was a trifle tired—and no wonder, he sang at every one of the season's 18 evenings, having come straight from Bayreuth! Horst Günter was an endearing Papageno, and Heinz Hoppe an immature and awkward Tamino. The rest had best be passed over in silence.

Helga Pilarczyk as Salome

"Salome" was produced by Wolf Völker in a traditional and impressive manner: Mr. Ludwig conducted in a similar style. The title role was extremely well acted but undersung by Helga Pilarczyk. This young singer had a light small voice and a rather poor technique; and it was not fair to ask her to sing three Salomes in five days. (The last two performances were sung by Inge Borkh.) The outstanding performer was Siw Ericdotter as Herodias. She looked almost as dissolute as Herod, acted most convincingly, and disclosed a voice of almost heroic dimensions.

Cornelius' "The Barber of Bagdad" has not been heard in Great Britain for nearly half a century. It is a charming piece, but needs far better handling from the musical side if it

Stravinsky's "Oedipus Rex" as staged by the Hamburg Opera at Edinburgh. The masked soloists in the niches are, left to right, Maria von Ilosvay, as Jocasta; Helmut Melchert, as Oedipus; James Pease, as Creon

November 1, 1956

is to succeed, than it received at the hands of Albert Bittner, whose reading lacked both poetry and delicacy. Rennert's production was not particularly calculated to bring out the work's finer points. Arnold van Mill sang well enough as the Barber, but was not really funny. Heinz Hoppe was far better a Nureddin than he had been a Tamino. Both the Mariana (Melitta Muszely) and the Bostana (Gisela Litz) were quite inadequate.

The double Stravinsky bill was not popular with the audiences. Rennert's fine production of "Oedipus Rex" was impressive and exciting, quite the best thing I have seen him do. Despite a bad cold, Helmut Melchert was a moving Oedipus, and Maria von Ilosvay was an excellent Jocasta. But to couple this immense piece with the inconsequential "Mavra" was disastrous. "Mavra" was done like slapstick comedy and the singing was atrocious.

Vienna Hofmusikkapelle

The orchestra chosen to perform for the festival's closing concerts was the Vienna Hofmusikkapelle — this orchestra, which has its origins in the time of the Renaissance and which plays for church services in the Imperial Chapel of the Hofburg, is made up of members of the Vienna Philharmonic. With them came the Vienna Boys Choir, complete in sailor-suits, and some male members of the State Opera Chorus. Josef Krips, who was

to have conducted, fell ill, and was replaced at the last moment by Rudolf Moralt, conductor from the Staatsoper. The performances of Mozart's "Coronation" Mass, K. 317 and the "Requiem" were dull and uninspired. And no matter how pretty the choir boys may look, that does not make up for the absence of a soprano and mezzo in the solo parts. Richard Lewis and Oskar Czerwenska were the male soloists.

Two other visitors from Vienna in the last week of the festival were Irmgard Seefried and her husband, Wolfgang Schneiderhan, with their pianists, Hans Werba and Carl Seeman. They appeared together, separately, with orchestra and without orchestra, in a number of concerts, and as usual were a great success with the public. Miss Seefried was in excellent voice for the most part and charmed her listeners with her gracious and natural manner.

Another soloist who scored an individual triumph was Clifford Curzon, whose morning recital at the Freemasons' Hall of a Schubert program was one of the most musically satisfying experiences of the festival.

Plans for the 1957 festival include the probable visit of the Leningrad Orchestra, the Bavarian State Orchestra under Otto Klemperer and Eugen Jochum, the Marquis de Cuevas Ballet, and an operatic ensemble not yet announced.

—Harold Rosenthal

Boston and Dresden Ensembles Appear in London Hall

London.—The first orchestral concerts of the fall season at the Royal Festival Hall were given by two visiting orchestras, the Boston Symphony and the Dresden Staatskapelle.

The first London concert of the Boston Symphony, given in the presence of the American Ambassador and Mrs. Aldrich on Sept. 24, was conducted by Charles Munch and the second by Pierre Monteux. Every program on the orchestra's tour has contained a modern American composition, and London heard Piston's

Symphony No. 6 and Creston's Symphony No. 2. The Piston work seemed like very high-class and professional film music. It was clever, it was fun, it had a rather beautiful slow movement; but one felt that it needs the virtuoso performance it received on this occasion to make it tolerable. The Creston work, with its very American flavor, commended itself to the audience.

I would think that the Boston Symphony is probably the finest symphonic ensemble in existence. The



Lotte Duemmler



Houston Toger

A scene from "The Miraculous Mandarin" as given by the Sadler's Wells Ballet Company in the Edinburgh Festival and at Covent Garden

lovely woodwind, the sonorous brass and the enormous body of strings combine to produce a richness of sound that we have never before experienced. The one noticeable weakness is manifest on those occasions when the balance is less than perfect: Is it that the various choirs are only too eager to show off their particular department? In any case, I do not suppose I have ever heard a performance of Debussy's "La Mer" such as that conducted by Mr. Munch at the first concert. Under his baton every detail was crystal clear; and in the closing pages the effect was overpowering. On the other hand Mr. Munch's reading of the "Eroica" was so externalized one was left completely unmoved.

Dresden Orchestra Heard

On the day before the first Boston concert in London, the Dresden State Orchestra made its first appearance in London since 1936, when it was here with the Dresden State Opera and played in two concerts, one conducted by Richard Strauss. On this occasion the conductor was Lovro von Matacic, newly appointed general music director at the Dresden Staatsoper, who replaced the originally announced Rudolf Kempe, who is suffering from jaundice. This orchestra showed itself to be a finely disciplined body, with a rich creamy tone. The conductor's spacious and majestic reading of Brahms's Symphony No. 1 was especially commendable. About Strauss's "Death and Transfiguration" one could make reservations, for the work surely is more than an orchestral showpiece.

On Sept. 29 the BBC Third Program celebrated its tenth birthday with a special performance at the Festival Hall of Beethoven's "Missa Solemnis" conducted with intensity and deep sincerity by Otto Klemperer. Not since the Toscanini performances of the work in London in 1939 has there been a performance to compare with this; and if my memory serves me right, not even Toscanini achieved such a deeply moving performance: on this occasion one was overwhelmed rather in the same way as at a performance of "Parsifal" at Bayreuth. The BBC Symphony was at the top of its form; the BBC

Choral Society sang as if their very lives depended on it. The quartet of soloists could have been better though; for with the exception of the mezzosoprano, Grace Hoffman, they had little to commend them in this particular work. They were Anny Schlemm, Anton Dermota, and Josef Greindl.

The BBC Symphony's permanent conductor, Sir Malcolm Sargent, has resigned as from the end of the coming season. The new conductor will be Rudolf Schwarz, at present conductor of the Birmingham Symphony. Mr. Schwarz, born in Vienna, was once an assistant to George Szell at Düsseldorf; then he was at the Karlsruhe Opera with Josef Krips from 1927-1933. Jewish by birth, he spent years in concentration camps. He was conductor of the Bournemouth Symphony from 1947-51 and has recently conducted opera in London at Sadler's Wells.

The new season at Sadler's Wells opened with the first performance at that house of Flotot's faded but still charming "Martha", in Edward Dent's witty translation. This work has not been played in London for years; and the new production which lacked style, charm and elegance, had little to commend it. Leo Quayle was the heavy-handed conductor; Powell Lloyd, who produced, could not make up his mind whether to treat the piece as a rustic comedy or Gilbert and Sullivan; and of the cast, only that fine artist Anna Pollak really knew

Act I of the Berlin Staedtische Oper production of "Koenig Hirsch". Left to right, Sandor Konya, Helga Pilarezyk, and Tomislav Neralic



J. B. Buhr

how to approach this kind of opera.

During September Covent Garden has been occupied by the Sadler's Wells Ballet. Bartok's "The Miraculous Mandarin", which had shocked Edinburgh, struck me as being merely boring and rather a waste of time and effort for all concerned. Alfred Rodrigues failed in his choreography to make the mandarin into any kind of character at all. Elaine Fifield, as the girl, did what was expected of her, but she did not seem voluptuous

enough for the role. The wonderful sets by Wakhevitch and of course the music of Bartok were the redeeming features of the ballet. On the same evening Svetlana Beriosova danced a Giselle the like of which I have not seen since the days of the young Fonteyn. It was so full of pathos and poetry that one regretted that the performance of the ballet as a whole, especially orchestrally, was not more worthy of its protagonist.

—Harold Rosenthal

Berlin Festival Presents Premiere of Henze Opera

Berlin.—Each year makes it clearer where Berlin should place the strongest accent in its Festival Weeks. As a modern city, which lost most of its historic landmarks during World War II, it cannot rival traditions that thrive in the unimpaired settings of Salzburg, Venice, or Aix-en-Provence. One does not come to Berlin to hear Beethoven or Brahms played by an elite orchestra under a star conductor. But new, exciting works find a forum here which is swept by the fresh ocean breeze of critical analysis.

I have nothing against evenings such as that when the Berlin Philharmonic under Herbert von Karajan, with Geza Anda as soloist, gave a cool and brilliant performance of Brahms's B flat major Piano Concerto; nothing against the Bach concert of the Winterthur Symphony or the Beethoven concert of the Radio Symphony.

Pears and Britten Recital

But the living contact with the spirit of our time seems more legitimate here in Berlin, even in so exclusive a form as in the song recital given by Peter Pears and Benjamin Britten at candlelight in the Hall of Oak at the Charlottenburg castle, with incomparably cultivated artistry.

Nothing aroused so much discussion at the 1956 festival as the premiere of Hans Werner Henze's opera "König Hirsch". It occurred almost at the same time as the Zurich premiere of Otto Zoff's version of the fairytale play by Carlo Gozzi that inspired Henze and his librettist, Heinrich von Cramer. Thus we observe a remarkable double renaissance of a work that exerted a strong influence on Ferdinand Raimund and fascinated Johannes Brahms, as a possible opera subject.

Cramer sees in the metaphorical subject of this play a profound allegory which goes back to Hindu origins: the man who takes on the form of an animal discovers in the strange world of the forest his true human destiny and returns to the world of his fellow human beings. The libretto

is often of great poetic beauty and fantasy, but tends to get lost in far-fetched literary conceits and irrationalities borrowed from the vocabulary of surrealism.

The main theme of the plot is the battle of the wicked viceroy against the king, who is aided by an omniscient parrot and a pair of speaking statues. The villain falls prey to his own intrigue; Coltellino, the assassin whom he has hired, shoots him by mistake while he is assuming the guise of the king. Even the girl who is the only sympathetic figure among the calculating prospective brides of the king is supposed to kill the legitimate ruler. As in Schikaneder's "Zauberflöte", she receives the dagger, which makes her seem guilty.

As a Shakespearean symbol of the childlike loyalty of the king's followers, six clowns are introduced, who put on animal heads in Act II, the act in the forest. The whole milieu, which exposes the conceptions of freedom and tyranny in three settings (inside the castle, in the magic forest, and in the ruined city) is unreal, as in a romantic, magic theater.

Henze has spun a variegated score for this libretto, operating on several levels of consciousness. One's first impression is of abundance, extravagance, creative inexhaustibility. The huge score (the vocal score issued by Schott runs to over 700 pages!) is composed more in the style of a music drama than of a traditional opera. Recitatives and flowing songs are woven into a continuous texture. Only in Act II does the composer deliberately introduce such contours as a rondo, a madrigal, and a five-movement symphony into the main stream of vocal development.

High Points of Work

High points of the composition, and especially inspired, are the duets, arias, and canzonas, in which the king, the girl, the dreamy parrot friend Checco, and the murderer Coltellino reveal themselves as exponents of the lyric elements in the score. In these episodes we can discern the transformation that has been brought about in Henze's style by his choice of Italy as a home. Melodies of a Neapolitan cast, unaffectedly diatonic and emotionally direct, accompany the action as "idées fixes". Side-by-side with them are found "row" constructions, 12-tone figures, tonal constellations which are inverted and manipulated with 12-tone methods. One of the female figures, the prostitute Scollatella, divides herself into four parts, like a tone-row, in her original form and in three inversions.

The greatest surprise of all is the sound of the orchestra. Henze revels in tutti, colossal masses of orchestral color, Straussian ecstasies of sonority, romantically iridescent hues. He nonchalantly heaps up fortissimos against the voices, and then suddenly writes transparent passages of cham-

onderful course the seeming same seemed a young and at the whole, more

der-music proportions in which only a couple of woodwinds or a cembalo are heard. Contrasting styles and techniques march by in a strange parade. On the heels of an Alban Berg-like pathos comes a little waltz in the manner of Erik Satie's "stile dépouillé"; on the heels of a Schreker-like "Waldweben", a madrigal for chorus.

And yet everything is unmistakably Henze. Those who know his opera "Boulevard Solitude" sense its relationship to this new work, as well as the progress he has made. The splendor of imaginative power is as evident as the growing mastery of technique.

Weaknesses of Score

The weaknesses of "König Hirsch" lie in the vagueness of the action, in the excessive length of many scenes, and in the vocal range of the title role, which is at once too high and too low for a normal tenor.

The Berlin Städtische Oper mustered some of its best voices and most musically brilliant artists for the premiere. Sandor Konya imbibed the role of the king with the native pathos of his voice but did not succeed in bringing the part to life dramatically. Tomislav Neralic was somewhat too coarse an interpreter for the viceroy. Helmut Krebs caught just the right lyrically inhuman tone for the role of Checco, the Parrot. Martin Vantin was also successful in conveying the melancholy and helplessness of the song by Coltrinello that ends the opera. Helga Pilarczyk, as the girl, made the deepest vocal impression of the evening. As the first Scialatella, Nora Jungwirt exaggerated the coldness and sharpness of the coloratura demanded by the role. The Yugoslavian Nada Puttar made an excellent impression in the mezzo singing of the episode of the Lady in Black. Friedel Erfurth danced the silent Parrot role with incomparable dreamy tenderness.

Against the magnificent décors of Jean Pierre Ponnelle, Leonhard Steckel, stage director, imbued the clown scenes with a touch of Cocteau-like surrealism, but treated the main figures far too much in the statuette style of traditional opera. Hermann Scherchen sensed every detail of the score and projected it with his omnivorous energy.

Since the exciting outbursts that accompanied the first performance of the opera the artists have gained in security. Many cuts and textual revisions have proved wise and have helped the growing success of the opera. Henze has taken his place as Germany's leading operatic composer with "König Hirsch".

Other First Performances

Unfortunately, both of the other premieres of the festival were very lightweight. Tatiana Gsovsky commissioned two works for her Berlin Ballet from local composers. Giselher Klebe's "Fleureville" indicated a retrogression, as compared with his "Signale", of 1955, with respect to the suitability of the somewhat uniform score for dance. Heinz Friedrich Hartig's "Das Tor", a Helen-Paris episode, provides rhythmic and sonorous figures of a remarkable insistence, chamber-music-like intensities, which were as stimulating to the choreography as the stage pictures, which included a Trojan Horse built out of dancers' bodies. Reinhard Peters conducted a handful of musicians from the Berlin Philharmonic in the two difficult scores. Outstanding among the dancers were Irene Skorik, as Dominique in Klebe's "Fleureville"; the American Janet Sasoon, as Kas-

sandra; and Pepe Urbani, as Paris. The beauty of the Swedish Ulla Paulson was effective, although she did not vouchsafe the notable technical ability of artists such as Gert Reinholz.

The New York City Ballet and George Balanchine were acclaimed with even greater enthusiasm than they had been in 1952. The company headed by Melissa Hayden, Tanaquil LeClercq, Patricia Wilde, Francisco Moncion, and Nicholas Magallanes danced to veritable orgies of applause, which surpassed even that won by Gsovsky's powerful choreography for Boris Blacher's "Moor of Venice"—the contribution of the Opera Ballet to the Festival Weeks.

Eleazar de Carvalho conducted the Berlin Philharmonic in a mixed program of modern music. Ernst Krenek's "Brazilian Sinfonietta" opened the program: a work not without arid stretches and heavily influenced by Schönberg. In the slow movement, however, we find the magical power that characterizes Krenek's best scores, with an unforgettable passage of trills

for the violins. Elfriede Trötschel sang Alban Berg's aria "Der Wein" with the right mixture of bright tone quality and an underlying lasciviousness. In both works Mr. Carvalho revealed himself as a conductor of keen sonorous sensitivity and analytical power. In almost shocking contrast to the first part of the program were Falla's "El Amor Brujo", with its elementary rhythms, and the purely sensuous "Choros No. 10" of Heitor Villa-Lobos.

At the close of the Festival Weeks, Igor Stravinsky, who had not been in Berlin since 1932, conducted a program of his music in the crowded Trianapalast. After contact difficulties with the Radio Symphony at the beginning, the evening rose to a brilliant triumph. The program embraced the Symphony in C; the "Scènes de Ballet"; the "Ode"; and the Symphony in Three Movements. Stravinsky was hailed as a star and acknowledged graciously the homage of an extraordinarily brilliant audience that included both young and old.

—H. H. Stuckenschmidt

New Castro Work Given At Buenos Aires Opera

Buenos Aires. — Argentine symphonic and chamber music has attained a noteworthy stage of development, distinguished not only for the quantity of music that is being composed, but likewise for its quality. The same cannot be said with respect to opera, where production is limited in number as well as in quality.

Argentine composers of our time, with the exception of Juan José Castro, have not been tempted by opera, and those works that were written by composers of past generations already show the marks of time and outworn esthetics. Some have been produced that sought to justify their Argentine citizenship merely through native color, but there was nothing more, and this is the least important aspect.

Castro has composed three operas: "Proserpina y el Extranjero", which won the Premio Verdi at La Scala, Milan; "La Zapatera Prodigiosa", presented at Montevideo in 1950; and "Bodas de Sangre", which has recently been presented at the Teatro Colón in Buenos Aires.

Debt to Lorca

In the two last-named works he pays homage to one of the most brilliant figures of contemporary Spanish theater, Federico García Lorca, for whom he has great admiration. Castro has said that the poet's works "have several times motivated my composer's pen". Certainly his approach to the text in "Bodas de Sangre"—a text that is solid, impenetrable, and master of its own music—implies an attitude of homage, for it is kept inviolable. It is a difficult route, for the composer cannot avoid the difficulties of dialogue construction characteristic of Lorca. On the contrary, he must march in step with the theatrical rhythm of "Bodas de Sangre" while maintaining the rhythm of the musical theater, which is so different. Only some cuts were made that were needed if the work was not to assume exaggerated dimensions.

Castro has written a good score, though many still question whether "Bodas de Sangre" lends itself to the music. The music is a real and positive function of the dramatic substance—not in support of it, but as a natural expression of it. The composer has not totally succeeded, how-

ever, in overcoming the obstacles that he placed in his own way. The music is definitely for the theater; it is fully dramatic operatic writing, and the tragedy by Lorca does not give itself completely over to the music.

A case in point is the scene in the woods (first of the last act) in which the symbolism breaks amazingly into the realistic framework of the play. The music, despite its poetry and tension presents the episode in rhythmic terms that are exclusively musical, not theatrical.

Final scene of "Bodas de Sangre" at the Teatro Colón

Part from these considerations, "Bodas de Sangre" is of exceptional quality in character and expressive power, the fruit of a solid technical and cultural education and consummate virtuosity. Its instrumentation, in particular, is a source of constant pleasure—an inexhaustible array of timbres and textures.

It is my impression that Castro is on a road towards defining his own style. The opera does show signs of influences, from "Pelléas" to "Wozzeck", but the composer also possesses a personality of his own.

He has made use of definite musical forms, such as the passacaglia in the last act, and he has also brought into play thematic cells, which are economically employed to condense some of the central ideas of the drama. From the point of view of character, Castro's music is authentically Spanish. As in "La Zapatera Prodigiosa", Castro has avoided superficial Spanishness based on worn-out devices. The work is of authentically Spanish core, whose great rhythmic richness constantly expresses this Hispanic sinew. The declamation that characterizes the vocal

line is closely fitted to Lorca's speech, without neglecting his inflections. There are no romances, no arias, none of the closed forms of traditional opera; Lorca cannot be sung as Piave can. However, this strong score, with its vigorous dramatic drive and sometimes bitter savor, is not without fragments in which fantasy and the lyric flight attain a high level. The cradle song of the second scene; the poetry, reminiscent of Mendelssohn if you will, of the music for the scene in the woods; the dialogue between Leonardo and the Fiancée in the same scene are good representatives of this aspect.

Competent Performance

"Bodas de Sangre" is one of the most complicated operas given at the Teatro Colón in recent years. The rhythmical structure of the work, with its constant changes and subdivisions, presents constant traps. These were met competently, if not brilliantly, by the singers. It is fair to point out that all had their moments of keen interpretation as well as some moments of weakness. The Mother was perhaps a little introverted; the Fiancée reserved with respect to dramatic expression; the Fiancé perhaps a trifle superficial.

Vocally, the singers had to work



against a merciless orchestra which was playing in the same ranges as the voices and often covered them. Marina De Gabarain (The Mother) was an excellent singer, but her voice did not have much power; the Uruguayan soprano, Virginia Castro, (The Fiancée) displayed attractive vocal powers and made a favorable debut in Buenos Aires. Sofía Bandín (The Woman) was the best in the cast, Marcos Cubas (Leonardo), Renato Sosa (The Fiancé), Angel Mattiello, Isabel Casey, Victor de Narké, Haldée de Rosa, Amanda Cetera, and Luisa Bartoletti all did their parts with enthusiasm and considerable effectiveness.

Margarita Xirgu, a prominent figure in the dramatic theater and the authoritative interpreter and expert on Lorca, was in charge of stage direction. The settings of Héctor Basaldúa were well-designed, especially the finale.

To sum up, we may say that the performance of "Bodas de Sangre" was a real event in the Argentine musical world, which at last has seen the birth of an opera that honors it.

—Enzo Valenti Ferro

Stravinsky Premiere in Venice

Venice. — No large-scale work marked the Venice International Festival of Contemporary Music this year, but world interest was focused on a sacred cantata by Stravinsky, commissioned by the festival and composed in honor of St. Mark, patron saint of Venice.

For several years the composer has been interested in 12-tone technique, from which he previously kept himself aloof. The new "Canticum Sacrum ad honorem Sancti Marci nominis" has imparted the full impact of this late development, and placed Stravinsky yet again in the attention of the avant-gardists.

The Venice festival, and probably most of the world, was expecting a large oratorio-like work in a now familiar idiom. What they got was an extremely economical, transparent mathematically conceived piece, lasting only 17 minutes, with the better part of three out of five sections written in 12-tone technique.

Unusual Scoring

The "Canticum Sacrum," scored for tenor, baritone, choirs, organ and an unusual orchestra composed of flute, three oboes, three bassoons, four trumpets, four trombones, harp, violas and basses, has Latin texts chosen by Stravinsky from the Vulgate. It is preceded by a Latin dedication "To the City of Venice, in praise of the Patron Saint, the Blessed Mark, Apostle."

The work, which continuously exploits different combinations of solo sonorities—the instruments and voices almost never being scored in tutti—forms a balanced pattern, building towards the middle like a series of arches. The dedication, sung in duet by the tenor and baritone with two trombones, as well as the monumental opening and closing choirs are diatonic. The first choir, which opens in typical Stravinskian fashion, is reflected in retrograde by the final one, the work ending on a low note from the bassoon.

These two solid bastions, invoking the command to teach the Gospel, flank the three, more mystical inner sections written in 12-tone technique, which are concerned with spiritual faith. These enclosed parts fall into a balanced but asymmetrical pattern. The beautiful tenor solo "Surge, aquilo" — sparsely accompanied by flute, English horn, harp, and finally basses (admirably sung by Richard Lewis)—and the introspective baritone solo with occasional support from the orchestra and choirs in descant—ending in "Credo, credo (intoned by Gerard Souzay)—surround the central section for choirs and instruments, itself subdivided into three parts extolling Charity, Hope and Faith. Here are short organ interludes in passacaglia form — archaic and reminiscent of "The Firebird"—which make effective, beautiful points of repose in the intricate choral counterpoint.

Given in St. Mark's

The "Canticum sacrum" was performed in St. Mark's Basilica by special permission of the Patriarch of Venice; and at Stravinsky's request it was played twice during the concert, just before and after the intermission. The impressive setting necessitated respectful silence on the part of the public. It can not be known what the reception of Stravinsky's controversial cantata might have been had the concert been held in a theater or hall. Judging from local opinions, and the



Giacomelli

Igor Stravinsky at St. Mark's Piazza

fact that many Venetians regarded the work as downright sacrilegious, the reception might have been almost as stormy as that of "Le Sacre" over 40 years ago.

Stravinsky, who is conducting this work in Vienna, will also direct it in November in Rome, in a concert with the Boulez group. Later, John Craft, who conducted works by Gabrieli, Monteverdi and Schuetz as a prelude to the Stravinsky piece, will bring it to Paris. (A promising young American singer, Marilyn Horne, was heard with Magda Laszlo, Richard Lewis, and Gerard Souzay in this earlier performance of 17th-century Italians and Schuetz.)

Following the "Canticum sacrum" in Venice, Stravinsky also conducted the first European performance of his arrangement of Bach's variations on "Vom Himmel hoch" for choirs and orchestra. Brilliantly contrapuntal and ornamented, this work is strictly orthodox and close to the manner of Bach. Much of the detail was lost in the arched Basilica, due partly to the performance, but mainly I suspect to the acoustics. It seemed far less suited to it than did the "Canticum".

Lack of Funds

The remainder of the Venice festival this year suffered from the fact that the budget was cut after a major portion of the available funds had been contracted for the Stravinsky work. For the first time in its history, the festival was unable to present an opera at La Fenice Theater.

The opening concert produced an enterprising if somewhat odd assortment of orchestral works with soloists. Most agreeable were Alexandre Tcherepnine's light, charming, but overlong concerto for harmonica, given a virtuoso performance by John Sebastian, and Nicholas Nabakov's "Symboli Chrestiana" for baritone and orchestra. An effective violin concerto by Martinu was marred by the dull performance of Blaise Calame. The poor dancing and costume of Shirley Broughton prevented most of the audience from enjoying Riccardo Malipiero's Concerto for Ballerina and Orchestra, which might have proved an attractive innovation.

The Brain Wind Quintet from England presented a new work by Gian Francesco Malipiero. Following a lifeless piece by Peter Racine Fricker, this started out with promise but wore itself thin en route. An inter-

esting concerto for piano and wind quintet by Wallingford Riegger was given a pedestrian reading.

Five young Italian composers brought no startling revelations, but Niccolò Castiglioni, the youngest, at 24, and a pupil of Ghedini and Boris Blacher, has an unusual feeling for orchestration and may be a composer to watch. Only the Scherzo and Notturno of his 12-tone symphony were heard.

A French concert of choral works in memory of Koussevitzky, organized by UNESCO, featured the Marcel Couraud ensemble on the Isolo di San Giorgio. Henri Barraud's "Te Deum" for choir and 16 wind instruments and basses was the most complex work heard, and Daniel Lesur's "Cantique des Cantiques" for a capella choir the most seductive.

The public was in festive mood for the visit of the Vienna Philharmonic and Dimitri Mitropoulos. But not even he could metamorphose the banalities of Richard Strauss's "Alpensymphonie", which followed the more rewarding early Schoenberg work, "Pelleas and Melisande".

A week's season of Balanchine's New York City Ballet brought the Venice Festival to a close. Somehow, the sum total proved disappointing. There was no world premiere for Venice, most of Balanchine's best ballets were not included, and although Andre Eglevsky seemed to be dancing better than ever, his beautiful partner, Maria Tallchief, was absent from the company this year. The general feeling was that this company was less good than when it came to Venice two or three years ago.

—Christina Thoresby

Gedda To Return To Stockholm Opera

Stockholm.—Among events to come at the Stockholm Opera this fall are guest appearances by Nicolai Gedda, who has not sung on his home stage since 1953. At the age of 28 he already has established his reputation as a leading lyric tenor in France and Italy, and his visit to Sweden is much anticipated.

Mozart's "Idomeneo" and Alban Berg's "Wozzeck" will be performed for the first time here. A new Swedish opera, "The Portrait", by Hilding Rosenberg, given earlier in a shortened version over the radio, was scheduled to be presented on the stage in October.

In November the New York City Ballet under choreographer George Balanchine will perform about ten different works. The "Nibelungen Ring" will come in the same month and, besides the regular performance on Palm Sunday, "Parsifal" from now on will be performed each year on All Saint's Day in November. Revivals and new stagings of "Fidelio", "Turandot", and "Il Trovatore" are also on the schedule.

As in past years, Hans Schmidt-Isserstedt will be first conductor at the Konserftören during the actual season. Among soloists to come, special interest is focused on Artur Rubinstein's return after 18 years. Young Igor Oistrakh, violinist, son of David Oistrakh, will be heard here for the first time, and so will Erich Gruenberg, new first violinist of the orchestra, former member of the Boyd Neel Orchestra in London.

Several jubilees will be held, celebrating the centennial of Robert Schumann's death, Shostakovich's 50th birthday, the 85th birthday of Swedish composer Hugo Alfvén, and the 30th anniversary of the Musical

Society of Stockholm. That the Mozart year lasts until Dec. 31 will not be overlooked.

—Ingrid Sandberg

Casadesus Appears At Montreux Festival

Montreux, Switzerland.—Robert Casadesus played the Brahms Piano Concerto No. 2 at the final concert of the Montreux Orchestral Festival, given in the beautiful modern Pavilion from Sept. 7 to 25. Orchestras appearing were the Cologne Symphony and the National Orchestra of Paris, with conductors Otto Klemperer, Joseph Keilberth, Paul Kletzki, André Cluytens, Carl Schuricht, and Günter Wand. The soloists were noted artists: Nikita Magaloff, Clara Haskil, Wilhelm Kempf, Nathan Milstein, Isaac Stern, Witold Malcuzynski, and Mr. Casadesus.

The concerto presented no technical difficulties for this superb pianist, and as always he added that extra dimension which seems to this listener a perfect judgment in interpretation. The results were spectacular, even in the very modern Grand Salle, which could use some tempering of the overly dry acoustical effects. The third movement, with the lovely passages for cello and piano, were most beautiful.

Carl Schuricht conducted the National Orchestra of Paris in Beethoven's Fifth Symphony. Again the acoustics in the hall seemed to hamper richness of tone. The festival chorus of 150 voices was heard to good advantage in three Bach chorales.

The entire series in Montreux was sold out weeks in advance, with listeners from many parts of Europe in town for the entire event. It was followed by three sonata programs for violin and piano, with soloists Clara Haskil and Arthur Grumiaux, in nearby Vevey. —Eleanor Y. Pelham

Montreal Festival Concludes Season

Montreal.—The Montreal Festival of Music, Drama, and Ballet concluded its 20th consecutive season this summer. Several events, completely staffed by Canadian musicians, figured prominently in the activities. Among these was a production of Mozart's "The Marriage of Figaro", in which Jean Paul Jeanotte played Figaro; Marguerite Lavergne, the Countess; and Pierrette Alarie, Susanna. Roland Leduc directed the performance, which had been televised previously over CBC.

Also offered were Bach's B Minor Mass, sung at the Notre Dame Church with the Montreal Bach Choir, under George Little, and local soloists; and a chamber-music series, which opened with a Mozart program by the McGill Chamber Ensemble and continued with programs by the Montreal String Quartet, the Jean Philippe Rameau Ensemble, and the duo-pianists Victor Bouchard and Renée Morisset. Two new works were presented in this series: "La Musette", a cantata for tenor and continuo by Louis Nicolas Clérambault; and a new Sonata for Two Pianos by Francis Poulenc.

The ballet evening presented Stravinsky's "Les Noces" in a fully-staged version, danced by Ludmilla Chiriaeff's group, with Montreal musicians at the pianos and percussion instruments.

A performance was given of Racine's play "Athalie". Jean Baptiste Moreau's incidental music was refurbished for the occasion by Canadian composer Clermont Pepin.



Mephisto's Musings

Horses and Tenors

The zany season in music is off to an early and highly promising start with contretemps in opera houses around the world prominent in the lists.

True, nothing untoward happened at the Chicago Lyric Opera's production of "The Girl of the Golden West", though some of my imps had high hopes when the news was circulated that Mario Del Monaco is allergic to horses.

Conductor Mitropoulos came back from Europe with the story of Del Monaco's having to leave the stage during the Florence production when Eleanor Steber rode up with the horses. The libretto, you will recall, requires Miss Steber to ride in on one horse, leading another, just as the hero is about to be hanged. He then is supposed to jump on the second horse and dash to freedom. But it proved too much for Del Monaco and he abandoned rope, horse and Miss Steber and fled from the stage on foot.

In Chicago, though he was working in the vicinity of no less than five horses throughout the performance, no bad effects were visible, though at the end there was no second horse for him to mount and he and Miss Steber simply walked off the stage with her horse in tow.

There were better pickings in Europe. For example, the turbulent exchange of epithets that went on between the parquet and the top gallery at the Berlin Festival premiere of Hans Werner Henze's new opera, "Koenig Hirsch". The disturbance went on virtually throughout the performance, continued a half hour after the final curtain, and erupted the following day on the front pages of newspapers throughout Germany.

In Vienna, an irate group in the audience of the State Opera's opening-night "Tannhäuser" not only boozed the tenor out of countenance during the performance but pursued him afterwards through the streets. The tenor was Rudolf Lustig who was singing the title role and encountering some difficulty with it. The demonstration was so noisy by the end of the second act that none of the principals appeared for curtain calls. Following the performance, a group of angry opera-goers waited for Herr Lustig at the stage door and pursued him through the streets with shouting and catcalls until he took refuge in a coffee house.

Back in this country, Jacques

Offenbach's 98-year-old operetta, "Orpheus in the Underworld", had the unique distinction of being ruled off the air as too sexy for New York's radio public. The city station, WNYC, had planned a Saturday broadcast of the performance from the stage of the City Center. But when station officials got around to reading Eric Bentley's new libretto, which is about as racy as it is possible to get without the use of the familiar four-letter words, the bars went up. Mr. Bentley was requested to tidy things up a bit and he refused. But the station was adamant and a quick substitution of programs was arranged. Release of this bit of intelligence caused no pain in the City Center box office, of course.

Moving over to the instrumental department, we have the word of Karl-Heinz Weimar, in Germany, that the drum need not necessarily be round. He has devised a drum that has a squashed look and has been described as something like a Dali egg with a flat side. Herr Weimer says his drum is "something revolutionizing" and that it can give the sound effect of two bass drums.

As a big noise-maker, he probably should get together with Malcolm Arnold, the British composer, who is going to introduce his new overture at Royal Festival Hall this month. The score calls for four rifles, a vacuum cleaner and an electric floor polisher. (This adds impressively to the list of nonmusical instruments that have found their way into the orchestral family. That list, by the way, must be of pretty impressive length by now. There must be somebody around who keeps track of such things—Frank Perkins at the "Herald Tribune", maybe?—and I would be delighted to have a full report from him.)

Meanwhile let me pass on the information that New York's "good

music" station, WQXR, is treating its discriminating listeners to advertising jingles in chamber-music form. "Calling All Men to Barney's", a venerable six-second jingle which has saturated the air waves in New York and vicinity for 16 years, was "arranged" by Abram Chasins, WQXR's musical director, for the WQXR String Quartet and will be broadcast by the station 40 times a week until the end of the year, or perhaps until the end of everybody's endurance, whichever is longer.

Operatic Circus

One of our imps in San Francisco reports the annual Fol de Rol sponsored by the Opera Guild was, as usual, a superb success. "Opera Goes to the Circus" was the theme, and the vast Civic Auditorium made a gala setting for the performance, produced by Kurt Herbert Adler, with the assistance of everybody available.

The Boys' Chorus began the festivities by dashing up the ramps to perch on merry-go-round horses, each singer equipped with all-day suckers. The grand parade passed with all the stars in review, Colin Harvey as ringmaster and Carl Palangi the strongman. Cesare Curzi was m.c. for the evening and Leonard Warren sang the prologue (from "Pagliacci"—what else?). Roland Kohloff, the orchestra's percussionist, did an amusing bit on "The Worried Drummer", but from then on, we hear, things became more formal.

Jussi Bjoerling, Leonie Rysanek, Boris Christoff, and Dorothy Kirsten all performed solos, and duets were provided by Licia Albanese and Giuseppe Campora, Elisabeth Schwarzkopf and Renata Tebaldi, and Lelya Gencer and Roberto Turrini. Nancy Johnson, Conrad Ludlow, Sally Bailey, Richard Carter, and the opera ballet danced,

and the opera chorus and orchestra under Earl Murray also performed.

Resurgent Vogue

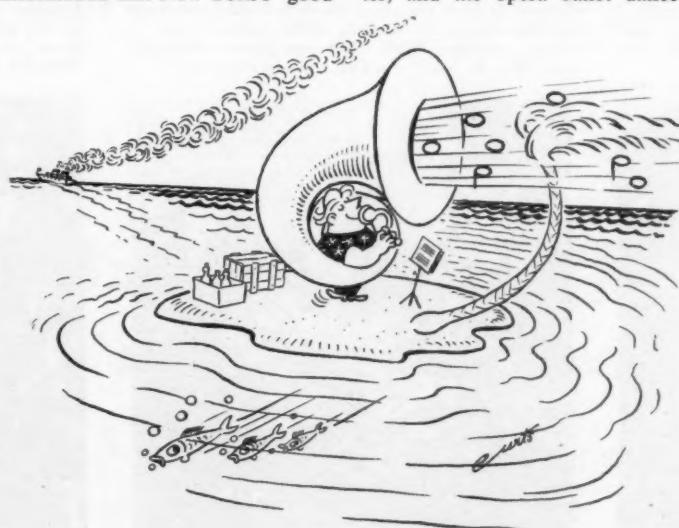
The player-piano is back—that is, if it ever completely disappeared. Early in October, I was invited by Hardman, Peck and Company, which is celebrating its 115th year of piano-making, to the unveiling of a new instrument. This turned out to be the Hardman Duo, with "Master-Play" action with finger-tip controls that permit everyone to enjoy a full range of musical expression with inexpensive and widely available standard piano rolls".

Quoting further from the press release, "The Duo's Master-Play action is controlled by a pair of specially designed, ultra-responsive pedals that permit a wide range of expression by pumping alone. It requires only light pumping to play the Duo, yet the performer can accent any note or chord with a heavier stroke on either pedal. The pedals retract easily when the Duo is not in use or the piano is operated manually."

Player-pianos, as such, have had quite a colorful history; in fact, a patent was issued as early as 1860. One of the most successful of the early types was one with a mechanical device with protruding fingers. This was placed in front of the keyboard and the fingers struck the keys when a knob was rotated.

Of course, the real vogue was during the first quarter of the century, when the playing-device was a part of the instrument itself. According to Grove, "the player-piano was capable of considerable expression in the hands of the skillful performer", and many noted artists of the day made or cut rolls for the instrument. In the 1930s came the decline, and soon after the instruments (many were remodeled with the playing-device removed) as well as many of the rolls became collectors' items.

So it had been quite a long time since I had last heard a player-piano, and on the occasion of the Hardman Duo's unveiling the new instrument sounded very nice indeed, and it was operated by an attractive young lady with no apparent difficulty. I was also quite amazed to discover the number of rolls that are manufactured by the Imperial Industrial Company. Though much of the catalogue is devoted to such standard items as ballads, foxtrots, hymns, and Christmas selections, there are such rolls as Rudolph Ganz playing a Moszkowski Waltz and Leopold Godowsky, a Schubert Moment Musical. But if you think that the material is old-fashioned, you are mistaken. There are a couple of the latest rock-and-roll numbers in the catalogue.



Personalities

Pierre Luboshutz and Genia Neff this year celebrate the 25th year of their marriage and the 20th anniversary of their New York debut as a piano team. The duo-pianists began their annual nationwide series of concerts in October.

Joseph Eger will join **Jascha Heifetz**, **William Primrose**, and **Izler Solomon** to make an RCA Victor recording of Benjamin's "Romantic Phantasy" this fall.

Guilmar Novaes received the Order of Merit recently from the president of the Brazilian Republic, **Guscelino Kubitschek**, in recognition of her services as an ambassador of culture and good will between Brazil, the United States, and other countries.

Leonora Lafayette sang *Aida* on Sept. 18 at the Vienna State Opera.

Fabien Sevitzky, after concerts in Rome and Naples, was invited to conduct at the International Contemporary Music Festival in Venice on Sept. 11. Subsequently, he has received a large number of engagements for the next season in Italy.

William Lewis has been signed for the second consecutive year by *Caesar's Hour*, NBC-TV, to appear at regular intervals as the singing star of the show. Mr. Lewis will also tour extensively, making appearances in opera, with orchestras, and as recitalist.

Earl Wild began his 1956-57 season with appearances on CBS Television in Montreal, *Caesar's Tour* on NBC-TV, and the "Best in Music" (Woolworth Hour) on the CBS network.

Heidi Krall, when she sang the role of Elisabeth in "Tannhäuser" with the Berlin Municipal Opera, received a total of 48 curtain calls and has been invited to return to the company for more guest appearances next season. She has also been asked to sing with the Zurich Opera for a three-month period next season.

Fedora Barbieri returns to the Metropolitan Opera on opening night after a two years' absence to sing

Laurel Hurley, as *Norina* in "Don Pasquale", which she will sing at the Metropolitan, tries out an ancient recording machine at the New York High Fidelity Show

Adalgisa in "Norma". In recent months Miss Barbieri has sung in Handel's "Julius Caesar" and in Saint-Saëns' "Samson and Delilah" in Rome, as well as in Turin, the Florence May Festival, the Caracalla Baths in Rome, and the Verona Arena.

Mr. and Mrs. Walter Hautzig became the parents of a baby girl, Deborah Margolee, on Oct. 1.

Richard Ellsasser, who suffered a brain concussion in late June, has canceled his October tour of Europe. Now he will tour Germany, Belgium, England, and France early in 1957. During November the organist will be heard in New York, New Jersey, Iowa, Texas, Oregon, and California.

The Lyric Quartet will open its season with concerts in Baltimore and Wilkes-Barre. The programs will include Alec Wilder's one-act opera "Sunday Excursion" given in costume.



Witold Malcuzynski admires two koala bears in Australia, the first stop of a five-continent tour

Emerson Buckley will conduct two performances of "Andrea Chenier" and three performances of "The Barber of Seville" at the Chicago Lyric Opera in October and November.

Efrem Kurtz will begin his third season as musical director of the Liverpool Philharmonic this year. In addition to his guest appearances at La Scala in Milan, he will appear this season with the London Philharmonia, the Cologne Orchestra in Paris, and the Santa Cecilia in Rome. In the

Bruno Walter (center) reads a scroll presented by the Mayor of Beverly Hills in honor of his 80th birthday. With him are Franz Waxman and Mr. Walter's daughter, Lotte Lindt



Hall in London on Nov. 8. The Canadian pianist will be heard in the Villa-Lobos Piano Concerto.

Thomas Scherman was awarded the Medal of Excellence by Columbia University on the occasion of the tenth anniversary in October of the Little Orchestra Society of New York.

Boris Novikoff was in Hollywood this past summer staging ballet for the film "Life of a Great Ballerina", the story of Pavlova's life.

Arthur Bennett Lipkin has been re-engaged to conduct the Birmingham (England) Orchestra and the Zurich Radio Orchestra next year. Mr. Lipkin returned to the United States on Sept. 11 to prepare for the coming season of the Birmingham (Alabama) Symphony, which will give ten symphony concerts, a new series of Pop concerts, as well as children's concerts.

The Mozart Trio began its fall season on Oct. 7 when it sang at the National Gallery in Washington, participating in an eight-week Mozart Festival under the direction of Richard Bales.

William Diard, first tenor of the Chanticleer Male Quartet, married Gloria Aliani, Italian soprano, in Miami on Aug. 11. They will both appear at the Italian Embassy in Washington.

Gerald Moore's recent engagements have included appearances at the Kings Lynn Festival (before the Queen Mother and Princess Margaret), with Matti Wilda Dobbs and with Ruth Fermoy; the Salzburg Festival, with Elisabeth Schwarzkopf and with Dietrich Fischer-Dieskau; the Edinburgh Festival, with Gerhard Hüsch; the Lucerne Festival, in a joint program with Miss Schwarzkopf and Mr. Fischer-Dieskau; the Manchester Festival with Muriel Smith, with Alfredo Campoli, and in a lecture-recital of his own; in Madrid, with Miss Dobbs; and in Seville, with Hilda Gueden.

Herman Neuman was honored on Sept. 11 by His Majesty King Frederick IX of Denmark with the decoration of the Knight of the Order of Dannebrog. The decoration was made by the Danish Consul General at the Danish Consulate in New York City.

Jerome Hines (right) appears as Mephistopheles with Steve Allen on the latter's variety show on Sunday evening, Sept. 30, on the NBC-TV network

Arthur Carter



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OPERA at the City Center

Carmen

Oct. 6, 2:30.—The New York City Opera's first performance of its new staging of "Carmen" was musically admirable but visually distressing. Jean Morel obtained clean, well-balanced playing from the orchestra and expert singing from the stage artists. In general proportions, in clarity of French diction, in pacing and musical detail there was much to praise.

But what ever possessed Leo Kerz to use a V-shaped steel girder with the sharply tilted cheese-box disk which endangers life and limb on the new stage unit at the City Center? And where did Leo van Witten ever unearth such drab, sleazy costumes? Don José looked like Wozzeck and the other soldiers were also clad in shapeless, baggy gray uniforms that any self-respecting Spaniard would have died rather than put on. Micaëla resembled nothing so much as a Cruikshank illustration for Dickens, and Carmen's costumes were almost equally unflattering. To make matters worse, the colors and patterns of the projections were depressingly ugly.

More's the pity, since the singing and playing were distinguished. Gloria Lane has both the voice and the temperament for the title role. With further refinement (especially in respect to rhythm and ensemble) she will become one of the most striking Carmens of the day. Her voice was frequently thrilling in timbre, intensity, and volume. Adele Addison sang exquisitely, in the role of Micaëla. Here, too, is a voice of superb caliber, handled with true artistry.

Richard Cassilly, as Don José, sang very well, although I could not help feeling that his voice has potentially much more warmth and roundness of quality than he has yet achieved with it. Norman Treigle, also hampered by a poor costume, performed with his accustomed finish and vigor. Also excellent were Joshua Hecht, John Moden, Yola Casselle, Sarah Fleming, Michael Pollock, and Arthur Newman in other roles. The chorus was notably alert. This "Carmen" is so good that it should be salvaged from a hopelessly inept staging.

—R. S.

The Tempest

There is no use in mincing words about Frank Martin's setting of "The Tempest". It is a ghastly bore, musically feeble and inept, and dramatically lifeless. From the composer of the noble oratorio "Golgotha" and of many distinguished orchestral and chamber music scores, this patchwork of outmoded devices and pitiful attempts at humor comes as a shock. But Martin is neither the first nor the last distinguished composer to come a cropper with opera. It is the most difficult and treacherous of forms, especially for artists of an intellectual and reflective cast of temperament. Perhaps his reverence for Shakespeare's play hampered the composer; at any rate, he has scrupulously refrained from writing anything resembling vital music drama and at the same time has obscured the gorgeous poetry which alone has kept "The Tempest" on the boards. What emerges is an opaque mass of musical platitudes, interspersed with snatches of once-familiar verse.

The crowning blunder of this un-

happy work is the treatment of the role of Ariel. Those wisps of exquisite verbal melody sung by Ariel in Shakespeare's play (perhaps the most magical touch of all) are set by Martin for chorus in a complex and lugubrious style that butchers the poetry. These eruptions are accompanied by a chamber orchestra on stage. Even if he assigned the role to a dancer, the composer should have preserved these delicate lyrics in a setting for solo voice that would enable us to savor each word.

But there were other equally distressing episodes. Although he is Swiss, Martin has somehow acquired the notion once current in certain German circles that American jazz is irresistibly funny. Consequently, he has set Shakespeare's comic scenes in an appalling style of elephantine jazz imitation that is about as successful as Duke Ellington would be if he tried to write in the idiom of Webern.

Another instance of miscomprehension of the poet's intent is encountered in the Epilogue, spoken in the play by Prospero. This is a charming appeal to the audience for applause, which Martin has set in the style of a dirge, as if Prospero's mock anxiety were in deadly earnest. The score abounds in such missed opportunities.

The musical idiom of the score is largely watered-down Debussy, with copious echoes of Mussorgsky's "Boris," especially in the role of Prospero. "Pelléas et Mélisande" is a terribly dangerous model for any composer, for it is a unique achievement, forever on the borderline of tenuous and untheatrical diffusion, yet always saved from it by Debussy's genius. Every word is set like a jewel. But whereas Debussy makes Maeterlinck sound like Shakespeare, Martin has made Shakespeare sound feeble than Maeterlinck.

The opera opens with a long, impressionistic introduction that meanders along decoratively but without development. When the storm scene at last appears, the attempts at "storm music" are only half-hearted. It is obviously a tempest in a teacup with which we are dealing here. Even the love duets of Ferdinand and Miranda merely make a gesture towards tradition in one or two phrases. Had

The four fellows who steal the moon in the production of Carl Orff's opera by the New York City Opera: left to right, Michael Pollock, Joshua Hecht, Donald Gramm (with moon), and Richard Wentworth



THE TEMPEST

Opera in nine scenes and an epilogue by Frank Martin. After Shakespeare's play (readapted to the original English text). Conducted by Erich Leinsdorf. Produced and directed by Leo Kerz and Erich Leinsdorf. Staged and designed by Leo Kerz. Costumes designed by Leo Van Witten. Dances by Anna Sokolow. Choral director: Margaret Hillis. Make-up by Michael Arshansky. Presented in its American premiere by the New York City Opera Company, Oct. 11, 1956:

CAST

Alonso, King of Naples Joshua Hecht
Sebastian, his brother Richard Wentworth
Prospero, the right Duke of Milan Kenneth Smith
Antonio, his brother, Usurper Gregory Millar
Ferdinand, son of the King of Naples Richard Cassilly
Gonzalo, an honest old counsellor Donald Gramm
Adrian, a Lord Rudolf Petrik
Caliban, a savage and deformed slave Richard Humphrey
Trinculo, a jester Michael Pollock
Stephano, a drunken butler Cornell MacNeil
Boatswain John Drury
Master of a ship Arthur Newman
Miranda, daughter of Prospero Priscilla Gillette
Ariel, an airy spirit Raimonda Orselli
Ariel's voices etc.

Martin substituted the understatement of Debussy, we should have no quarrel with him, but he does nothing with the situation. Prospero's speeches are rendered staggeringly dull in the score.

Although I cannot understand why Erich Leinsdorf imported this musical "turkey", I admire the wholesouled devotion and skill which he revealed in preparing and conducting it. Singers and orchestra had been thoroughly trained, and did everything they could with the material at their disposal. Although none of the vocalism was memorable, a special word of praise should go to Mr. Smith, to Mr. Gramm, and to Messrs. Humphrey, Pollock, and MacNeil for a thankless task well done.

Although Miss Orselli was limited by the cluttered sets, she executed Miss Sokolow's vigorous choreography with tremendous strength and vividness. This Ariel was too earthy, too unimaginative in conception, but this was Miss Sokolow's and Mr. Martin's fault, not Miss Orselli's. And with "Ariel's voices" and the score

Friedman-Abeles

to cope with, one cannot blame Miss Sokolow for feeling occasionally at a loss.

The sets were acceptable, if not very helpful to illusion, and the costumes were also adequate. The revolving stage was not used with much ingenuity but it did add a note of variety to some scenes. The chorus, by the way, should not be blamed for the sins of the score, for Miss Hillis had obviously worked very diligently to train it.

—R. S.

La Bohème

Oct. 14.—Of the standard operas given new productions at the City Center this fall, none has been more handsomely set than the Puccini opera. The tilted disk was still omnipresent, posing its special problems of staging, but Leo Kerz's projections were more imaginatively conceived than before. The suggestions of Parisian buildings and garret skylights were evocative, even poetic, enhanced by skillful lighting. Symbols of the Café Momus marquee and the third-act toll gate were simple and tasteful; the costumes, fortunately, were in traditional style. If one missed the third-act tavern, if Mimi died in the same bed as Violetta, if in the second act Musetta fought an unequal vocal battle with Marcello because she was far upstage and he was down front, this was still a colorful presentation, pleasing to the eye, staged in lively fashion by David Pressman.

It was also generally pleasing to the ear. The four Bohemians—Barry Morel, as Rodolfo; Cornell MacNeil, as Marcello; Bernard Green, as Schaunard; and Joshua Hecht, as Colline—had fresh, youthful voices, although not all of them sang with the same beautiful tone, security, and vigor as Mr. MacNeil. And Mr. Morel's poet was vocally smooth and Italianate in its warmth and fervency.

Frances Yeend's Mimi has grown in expressiveness. Her brilliant voice has become more pliant, capable of more color and nuance—perhaps at the expense of some tonal steadiness—and it still rings out excitingly in the climaxes. Beverly Bower's Musetta seemed thin-voiced and was sung with an almost rash freedom and outpouring of tone, but she contributed a lively, pert characterization. There were acute impersonations from Richard Wentworth, as Benoit, and Arthur Newman, Alcindoro. William Nahr was the Parpignol.

Jean Morel won from the orchestra a lovely, transparent sound, a discriminating, if not always a rousing dramatic performance that was highly satisfactory as far as it went.

The Moon L'Histoire du Soldat

Oct. 16.—We continue to applaud Mr. Leinsdorf's fearlessness and imagination in pursuing novelty at the City Center the while we deplore some of the choices he has made. Such things as Frank Martin's "The Tempest" and now Carl Orff's "The Moon", which had its first American performance on Oct. 16, would, it seems, have appeared obvious duds even before they went into production. "The Moon", which was unsuccessful when first introduced in Europe in 1938, fared no better in a revised version in 1941 and there was little reason to hope that the mere

passing of time would improve the vintage.

The trouble with "The Moon" is that it is an overblown, dramatically inert and eventually numbing manipulation of a trivial idea that would not detain an adult audience for more than a few minutes. The basis of the affair is a fairy tale about four fellows from a gloomy land who go forth into the world and discover the moon hanging from a tree. They steal it and take it home and, on their deathbeds, each requests that a quarter of the moon be placed in his coffin. When they arrive in the other world, they put the moon back together; its light attracts all the other dead people and they fall to drinking, gambling and carousing. St. Peter then appears, quiets the tumult and finally returns the moon to the sky where it belongs. —R. E.

In itself, this is a rather charming fantasy and undoubtedly would come off well as a pantomime or a short ballet. But as an opera, running for 90 minutes, it becomes ponderous, disenchanting, and seemingly interminable. The music, written in Orff's characteristic monodic and harmonically conservative style with strong dependence upon rhythmic devices for contrast and development, is serviceable enough, and there are many meaty and difficult choral passages which Margaret Hillis's singers negotiated brilliantly.

The part of the Narrator also has difficult music, and Norman Kelley

did nobly with it. Donald Gramm was in fine voice and sang handsomely the role of the First Fellow, ably supported by Richard Wentworth, Michael Pollock and Joshua Hecht as the three other Fellows. Norman Treigle, despite a cold, made the most of the almost Wagnerian St. Peter.

An established masterpiece, and a far better theater piece, Stravinsky's "The Story of a Soldier" seemed more astringent, sophisticated and artistically stylish than ever in juxtaposition to the Orff. Acting performances of high professional competence were given by Christopher Plummer as The Narrator, James Mitchell as The Soldier, Hurd Hatfield as The Devil, and Judith Coy as the grotesque dancing Princess. The seven instruments of the music were elegantly blended and paced by Jean Morel. —R. E.

City Center Able To Finish Season

The City Center of Music and Drama which had been threatened with a financial crisis recently, raised enough money to see the opera season safely through to its end on Nov. 3. Newbold Morris, chairman of the board of directors, announced that funds presented recently by anonymous donors, plus expected box-office receipts would be sufficient. Previously, several theatrical unions had expressed a willingness to lend aid. This, Mr. Morris indicated, will not now be necessary.

tain independently. The two cities are only 15 miles apart.

The first performance of the season featured Strauss's "Elektra", with Karl Boehm as guest conductor and Herbert Graf as guest producer. The cast included Astrid Varnay and Hilde Zadek, sopranos; Elisabeth Hogenberg, mezzo-soprano; and Randolph Symonette, baritone. Heinz Ludwig designed the costumes and set.

Operologue Series By Carol Longone

The program for the "Operalogues" concerts, directed by Carol Longone, held on Friday mornings, opened Oct. 12. Continuing through March 15, the series will include performances of "Andrea Chenier", "Carmen", "Don Pasquale", "Ernani", "Girl of the Golden West", "Il Trovatore", and other works from the standard repertoire.

They are given in the grand ballroom of the Hotel Pierre.

Bohème Scheduled For Las Vegas

Las Vegas.—The Las Vegas Opera Association will open its season on Nov. 13 with matinee and evening performances of Puccini's "La Bohème". The cast will include Oreste, tenor, making his United States opera debut, and Yola Casselle, soprano. Carmen Dragon will be the conductor; Glynn Ross, producer and director.

Siegl Appointed Seattle Assistant

Seattle.—Henry Siegl of New York has been appointed assistant conductor and concertmaster of the Seattle Symphony for this season. He was formerly concertmaster of the New York City Ballet Orchestra and the Knickerbocker Chamber Players of New York. He has been a member of the Symphony of the Air.

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Two Cities Join Operatic Forces

Dusseldorf.—The Deutsche Oper am Rhein, which was recently inaugurated, is a joint operation between the cities of Dusseldorf and Duisburg. The cities have merged funds and talents to support the theater venture which neither could main-

Artists and Management

Bernstein and Mitropoulos To Share Philharmonic Post

As the result of a request from Dimitri Mitropoulos that another conductor be appointed to share with him the full responsibilities of the New York Philharmonic-Symphony, the board of directors has appointed Leonard Bernstein and Mr. Mitropoulos as principal conductors for the 1957-58 season. In addition to conducting a substantial part of the season, they will share jointly the responsibility for the orchestra and general plans for the season. Other conductors will appear for guest engagements.

Mr. Mitropoulos stated that the time has come for him to yield to some of the numerous requests that he has received to conduct in the music centers of Europe, as well as to increase his activities with the Metropolitan Opera Association.

Mr. Mitropoulos, the orchestra's musical director since 1951, remains in that position for the current season. He first appeared with the orchestra during the 1940-41 season and after regular visits in succeeding seasons was appointed its conductor, with Leopold Stokowski, during the 1949 season and sole conductor in 1950-51.

Mr. Bernstein will be the first native-born, native-trained conductor to hold such a post with the Philharmonic. His first association with the orchestra was as assistant conductor in the 1943-44 season, and he has since guest conducted the orchestra in 1951 and is scheduled for four weeks of the current season in December and January.

He has won international fame as a conductor, serving as music director of the New York City Symphony for three years, artistic director of the Israel Symphony in 1948, and has guest conducted most of the major orchestras of North and South America and Europe.

He has been active as well as a composer of concert works and several popular musical shows, and as a pianist and lecturer.

Haas Takes Post With San Diego Group

San Diego.—Alexander Haas has been engaged as full-time business manager of the San Diego Symphony Association to develop proposed winter and summer activities. For the past 17 years a vice-president and West Coast general manager of National Concert Artists Corporation, Mr. Haas was previously assistant manager of the New York Symphony, then under Walter Damrosch's direction.

Tom Two Arrows Begins Second ANTA Tour

Tom Two Arrows, Indian dancer, begins his second tour in cooperation with ANTA's International Exchange Program in November. He will perform in countries in Eastern Asia. Earlier this year he sang, danced, and lectured in Pakistan, India, Burma, and Indonesia.



Henry Rapisardo-Cosmo Sileo Inc.
Leonard Bernstein, left, and Dimitri Mitropoulos who will be co-conductors of the New York Philharmonic in 1957-58

Concert Associates Schedule Tours

Several artists and groups under the management of Concert Associates, Inc., have already begun fall tours.

I Solisti di Zagreb arrived in the United States Oct. 8 for a series of concerts which will take them to New England, the South, Eastern Canada and the Caribbean, and as far west as Iowa.

The Paris Ballet of Lyrette Darsonval began its United States tour Oct. 2, sponsored by the Association Francaise d'Action Artistique. It will perform from coast to coast during a ten-week schedule.

Sergio Perticaroli, Italian pianist, made his American debut with Thor Johnson and the Cincinnati Symphony on Oct. 26. Following this he is to appear in recitals in several midwestern and eastern cities and will present a Town Hall concert Nov. 7.

The French pianist Philippe Entremont arrived in the United States Oct. 5 for his third transcontinental tour, which will include over 40 recitals and orchestral engagements. His trip will take him from Florida to British Columbia and will feature performances with Eugene Ormandy and the Philadelphia Orchestra and the New Orleans Philharmonic under Alexander Hilsberg.

The Knickerbokers, a concert mixed quartet, left New York Sept. 28 for its third tour of the Upper Midwest. The Chanticleers, a male quartet organized by Concert Associates in 1953, began a full season of coast-to-coast concerts on Oct. 9. They will be heard in the Midwest and South, and will be making their first appearances before Community Concert audiences throughout the country.

David Bar-Illan, Israeli-born pianist, performed with the Saginaw Civic Symphony on Oct. 16 and left immediately for Europe, where he gave a debut recital Oct. 19 in Amsterdam. Subsequent engagements are scheduled in England, including five performances with the Liverpool Philharmonic.

The Robert Joffrey Theater Dancers opened their first tour under Concert Associates' management on Oct. 2. The company of six will present three new works this season and will appear in the Southeast, Midwest, New England, and New York.

Robert McFerrin, baritone of the Metropolitan Opera, left New York Sept. 26 to fulfill concert engagements in the Midwest and Canada. He will open the series in Minneapolis, Duluth, and Winona, Minn., including the University of Minnesota Star Series. His Canadian appearances began Oct. 11 in Toronto, where he performed in the Eaton Auditorium Series.

New Artists Sign With Colbert-LaBerge

Colbert-LaBerge has announced the addition of several artists to its management. The signing of Paul Draper marks the first time the Colbersts have branched out into the dance field.

Three singers have also joined the list of artists. Rita Streich, coloratura soprano of the Vienna and Berlin operas and the Salzburg Festival, will make her first American tour during the 1957-58 season. She has already been heard here through recordings for Angel and Decca Records.

Lucretia West, contralto, has made several tours of Europe, her most



Fayez
Rita Streich, soprano, who will be managed by Colbert-LaBerge

recent appearances being with the Berlin Philharmonic, under Hans Knappertsbusch, and with the Orchestra of the Teatro San Carlo in Naples, under William Steinberg. She has given recitals in Munich, Amsterdam, Rome, Vienna, Paris, Brussels, Geneva, and other cities, and has recorded for Westminster Records.

Hermann Prey, baritone, is making his New York debut on Nov. 4 under the auspices of the Concert Society of New York. In 1952 he won the "Meistersinger" contest sponsored by the United States Armed Forces in Germany. He is presently leading baritone of the Hamburg Opera and has been invited for guest performances at the opera houses of Berlin and Vienna. Mr. Prey has been heard on Electrola and Angel Records.

Kitchell To Appear On Broadway

Iva Kitchell, dance satirist well known through her transcontinental and foreign tours, will appear at the Bijou Theater in New York for ten days, beginning Nov. 9, in a series of

programs to be called "That Girl at the Bijou". Miss Kitchell will be assisted by Harvey Brown, pianist and composer, and Gene Perlwin is staging the series. Luben Vichey, president of National Artists Corporation, is sponsor.

Philadelphia Appoints Assistant Conductor

Philadelphia.—William R. Smith has been appointed assistant conductor of the Philadelphia Orchestra. He has been associated with the orchestra since 1952, when he was named assistant to Eugene Ormandy. He has appeared previously in several concerts as conductor and piano and organ soloist.

Rysanek Among Artists On Stein List

Leone Rysanek, Vienna-born soprano who made her American debut Sept. 18 with the San Francisco Opera, is under the exclusive management of William L. Stein, Inc.

Other artists on the Stein list include Dietrich Fischer-Dieskau, baritone, who will return in March 1958 for his third North American tour, and Christa Ludwig, mezzo-soprano from Vienna, who will make her American debut next season. Artists



Bruno of Hollywood
Lucretia West, mezzo-soprano, also signed by Colbert-LaBerge

from the Metropolitan Opera are Lucine Amara, soprano; Regina Resnik, mezzo-soprano; and Rosalind Elias, mezzo-soprano. Hans Hotter and Hermann Uhde, baritones of the Metropolitan Opera, the Munich Opera, and the Bayreuth Festival, are also under Stein management.

Ellenville Festival Re-signs Langton

Basil Langton has been signed by Frank Forest, general manager of the Empire State Festival at Ellenville, N. Y., as executive producer for its third season in the summer of 1957.

Leonora Shier Leaves Carnegie Hall Post

Leonora Shier, renting agent for Carnegie Hall, retired from this position after 31 years of service. In charge of workshops, studios, and stores, she was also Secretary of Carnegie Hall, Inc.

Mary Hurley, who has been with Carnegie Hall for ten years, has replaced Miss Shier.

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Cosmetto Expands Concert Activities

Cleon Cosmetto, since 1947 American representative of the Little Singers of Paris, boys' choir that has toured the world, this season is expanding his concert activities. Joining him as an associate in the new activities is Mildred Shagal. In her 20 years' experience in the concert management field, Miss Shagal has served with Columbia Artists, with James A. Davidson, and as vice-president of Kenneth Allen Associates.

During 1957-58 Mr. Cosmetto plans to present the following new European artists in their first American tours: Varel et Baily with Les Chanteurs de Paris, French song-writing duo, in a program featuring their own compositions; Guy Fallot, cellist, and Monique Fallot, pianist, both winners of Lausanne and Geneva international competitions; and the Kedroff Vocal Quartet in programs of music of the Russian Church and romantic and contemporary masters and in folk music.

Others appearing under the Cosmetto management are the Welch Chorale of 35 voices; Marcel Grandjany, harpist; Hilde Somer, American pianist; and Jan Gorbaty, young Polish pianist.

Metropolitan Opera Gets New Dancers

Two male solo dancers will appear with the Metropolitan Opera Ballet for the first time this season. Making their debuts with the company will be Geoffrey Holder, who will appear as solo dancer in "Aida" and "La Périchole", and Pierre Lacotte, who will be guest artist in "Ernani" and in "Soirée".

Mr. Holder, born in Port of Spain, Trinidad, appeared in the Broadway production of "House of Flowers" in 1953. He has performed in New York recitals, as well as at the Jacob's Pillow Dance Festival in Lee, Mass., and in other shows.

Paris-born Pierre Lacotte has been solo dancer with the Paris Opera Ballet and has toured with his own company, the Ballet de la Tour Eiffel. A tour of North Africa with the troupe preceded the visit here.

Helen Vanni, American mezzo-soprano, has been added to the list of new artists at the Metropolitan this season. "Madama Butterfly" has been added to the repertory originally announced last spring.

After Dinner Opera To Tour Austria

The After Dinner Opera Company has signed a contract for a 20-day performing tour in Austria. Beginning Oct. 31, the group is appearing in Vienna, Salzburg, Linz, Wels, Innsbruck, Klagenfurt, and Graz.

New Attraction Enters Concert Field

Rossin-Walters Production, a new concern managed by William Walters, formerly active in the field of dance, and Alfred Rossin, booking director for the National Music League, has initiated a new attraction called "Gala Performance". Tours are currently being booked.

"Gala Performance" is a package presentation of opera, theater, and ballet, utilizing serious and semi-classical repertoire. The troupe includes Shirley Weaver, Mavis Walters,

and Duncan Noble, dancers; Angelene Collins, soprano; and Walter Carringer, tenor. The program has been staged by Donald Smith, with costumes designed by John Begg.

New Artists Signed By Kazounoff

The Berenece Kazaunoff, Inc., Management will bring four chamber ensembles to this country during the 1957-58 season for first tours here.

The Pauk String Quartet, which won the Grand Prize at the International Competition in Liège, Belgium, and one of the first prizes at the Paganini Competition in Genoa, Italy, will come here in October.

The Janacek Quartet will arrive from Prague Jan. 1, 1958, for its first tour of North America. New also to this country will be the Kammermusik Octet, comprised of first-chair string and woodwind players of the Berlin Philharmonic, which will open a series of concerts in March, 1958. The Danish Quartet of Copenhagen will tour North America beginning in the fall of 1958.

Casals Festival Names Artists

San Juan, Puerto Rico.—The Casals Festival Committee has announced the names of artists expected to perform in San Juan from April 22 to May 8, 1957.

Cello Pablo Casals, the festival director, will perform frequently as soloist throughout the concert series. Pianists will include Mieczyslaw Horszowski, Eugene Istomin, Rudolf Serkin, and Jesus Maria Sanroma. Violinists will be Isaac Stern and Joseph Szigeti. The Budapest String Quartet; Maria Stader, soprano; and Gerard Souzay, baritone, will also participate.

The festival will consist of 12 orchestra and chamber concerts, many of them under the direction of Mr. Casals. It will be dedicated entirely to the works of Schubert, Mozart, and Bach.

Flora Walker Gets University Post

Bloomington, Ind.—Flora H. Walker has been appointed manager of Indiana University musical organizations. She will have charge of providing organizations and schools in Indiana and other states with programs by university music students and faculty members. Miss Walker was formerly connected with Community Concerts in New York, as vice-president and eastern field manager.

Lifar Resigns As Head Of Paris Opera Ballet

Paris.—Serge Lifar, head of the ballet troupe at the Paris Opéra, has resigned from the company after contract differences with Georges Hirsch, head of the National Lyric Theaters. Mr. Lifar, who is 51 years old, had been associated with the opera since 1929 as star dancer, choreographer, and ballet master.

Kurzweil Re-engaged By Mobile Opera

Mobile, Ala.—Frederick Kurzweil has been reappointed as musical director of the Mobile Opera Guild for the coming season. Elmer Nagy will also serve again this year, his sixth, as stage director.

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RECITALS in New York

Donna Pegors . . . Soprano

Carnegie Recital Hall, Oct. 1 (Debut).—Donna Pegors, who has just returned to this country after an extended period of study and concert work in Europe, presented a substantial and interesting program in her debut recital. It included works by Wolf, Mahler, Schönberg, Wilhelm Grosz, and Berlioz; Magda's aria from Menotti's "The Consul"; and the New York premiere of five songs by Lester Trimble, Paul Nordoff, and Sidney Svedrofsky.

The soprano's effective projection of the dramatic content of the songs, meticulous diction, over-all musical intelligence, and well-focused tone were highly praised. Arpad Sandor was the accompanist. —N. P.

George Katz . . . Pianist

Town Hall, Oct. 3 (Debut).—The debut recital of George Katz, winner this year of the Naumburg Musical Foundation Award, revealed a young pianist of marked accomplishment and unusual promise. A student of Joseph Raieff, Mr. Katz received his B.S. and M.S. degrees from the Juilliard School of Music, and counts a Fulbright award and the Olga Samaroff Foundation Grant among his honors.

His program consisted of the Bach Partita No. 4, in D major; "The Seven Deadly Sins", Variations for Piano, by Jacob Druckman (a first performance); and Beethoven's Sonata in B flat major, Op. 106.

Mr. Katz has a highly developed technique—facile, secure, and relaxed—and his tone is clear and never strident, though it is capable of greater warmth and variety of color. These, however, should develop with time, and they may have been hampered on this occasion by the piano itself, which had a brilliant but somewhat shallow upper register.

Such gifts belong to many. But the outstanding quality about Mr. Katz is, sadly enough, too rare. His is a developed musical intelligence; his playing reveals a true thinker in musical terms. The form of the sizable works presented was admirably shaped and sustained. All progressed logically, and details fitted neatly into the large scope of the pieces. His reading of Beethoven stressed the fiery, dramatic features of the sonata, this at the killing tempo indicated by the composer's metronome markings. Abrupt contrasts in mood, pace, and dynamics were effectively heightened and produced a truly exciting performance.

Mr. Druckman's piece displayed clean, idiomatic piano writing, in a tonal, functionally chromatic style which bears influences of Stravinsky, Copland, and the French impressionists. An imaginative description of its title, it moves largely via small motifs which, in the first two movements, tend to reiterate too often but fail to build a big structure. The variation character was clearest in the final movement.

In all, this was a very promising debut. Time and experience will add mellowness and greater scope to Mr. Katz's playing. But he is of first-rate calibre, an artist who can think and comprehend, as well as project.

—D. M. E.

Stuart Fastofsky . . . Violinist

Carnegie Hall, Oct. 6.—From the standpoint of the program presented as well as the playing thereof, Stuart Fastofsky's recital was of more than usual interest. With the exception of the Ysaye Berceuse, the works programmed were all in the contemporary idiom, for which the young violinist displayed an especial affinity. He brought to them an imperturbable command of his instrument and a concomitant variety and beauty of tone.

Mr. Fastofsky and Norman Voelcker, his collaborating pianist, were heard to best advantage in the two major and most demanding works in the program. The first of these was Franz Reizenstein's Prologue, Variations and Finale, which was given its American premiere. Reizenstein, a German-born disciple of Paul Hindemith now living in England, has written a work of substance that for all its harmonic and rhythmic complexities is easily listenable. No little of its appeal was due to the dexterous and sympathetic performance it received on this occasion.

The performers did equally well with the somewhat austere but fine and unduly neglected Sonata No. 2 by the late Dutch composer Willem Pijper. The subtle tonal balances called for between the piano and the violin were expertly maintained. Mr. Fastofsky's brilliant virtuosity had full play in the performances of his own well-written Scherzo, heard here for the first time, and his Caprice. Both have equally interesting and virtuosic piano parts. Bartók's Rhapsody No. 1, two excerpts from Prokofiev's "Romeo and Juliet", Bennett's "Hexapoda" and the Danse Russe from Stravinsky's "Petrouchka" rounded out the program. —R. K.

Chamber Music Circle

Carnegie Recital Hall, Oct. 7, 5:30.—For the first of a series of four late Sunday afternoon concerts, the Chamber Music Circle selected a program which employed 14 of its 16 members.

Rossini's Quartet No. 3 provided a felicitous beginning with its lyric first movement and a set of light-hearted variations for all players in the Finale. Performing were Isidore Cohen and Carl Shaw, violins; Alexander Kouguell, cello; and Julius Levine, double bass. In the good-natured Duo for Bassoon and Double Bass, by Albert Roussel, Mr. Levine returned, joined by Sylvia Deutscher. Another Roussel work, the seldom heard Adagio for Oboe, Clarinet and Bassoon was given earnest attention by Miss Deutscher; Joseph Marx, oboe; and William Kushner, clarinet.

Before intermission, Beethoven's Serenade, Op. 25, brought an enthusiastic response from the audience. It is very engaging music, with an Allegro Vivace finale that the three artists took at a breath-taking pace. The flute part is fiendish, but Anabel Hulme is an accomplished performer who makes her contributions seem effortless. The other gifted performers were Isidore Cohen, violin, and Carolyn Voight, viola.

Harriet Wingreen was the pianist in Dvorak's Quintet, Op. 81, for piano and strings, the afternoon's concluding work. Participants were

Helen Kwalwasser and Sonya Monooff, violins; Henry Nigrine, viola; and Lorin Bernsohn, cello. —W. L.

Adrian Fisher . . . Pianist Rivka Mandelkern . . . Violinist

Town Hall, Oct. 7.—Since Adrian Fisher and Rivka Mandelkern are experienced professionals, their first joint recital in Town Hall contained several items that do not often turn up in recitals these days.

After Mozart's elementary Sonata in G major, the Sonata No. 2 of Germaine Tailleferre was given a hearing. Along with Louis Durey, Miss Tailleferre is perhaps the least performed of "Les Six". Yet this sonata does have style, a certain melodic drive, and a refreshing French flavor to recommend it.

Miss Mandelkern chose as her solo offering the Sonata in G by the prolific Israeli composer Paul Ben-Haim. It is an unaccompanied piece with a haunting middle movement played on muted strings. The writing in the first and third movements requires a thorough knowledge of the violin to command the attention of a listener. Miss Mandelkern knows her instrument and has come by the knowledge the hard way: she bows with her left hand and stops the strings with the fingers

and line were intensely meaningful to this artist, and she shaped and handled them with care. Her playing had a musical sincerity as well, which was unalloyed by any clichés of stage presence; the projection across the footlights was considerable.

Miss Rosenberg's natural style was somewhat free. She phrased in a plastic manner, giving and taking a bit with tempos to add color and nuances to melodic lines. It is a concept of music which stems from the romantic tradition, and it fitted most gracefully in the Chausson work and the Prokofiev sonata, which itself has roots in the past era. The Bach partita was played in a similar manner, and resulted in a relaxed and singing interpretation which stressed lyricism somewhat at the expense of the architectural structure of the work.

The experience of the coming years should heighten the violinist's grasp of color and contrast. It should deepen as well her understanding of form. Shaping her interpretations with more concern for the large elements of a movement and the climaxes they precipitate could make her playing more penetrating. Miss Rosenberg is a very promising artist; we can look forward to hearing more from her. —D. M. E.



Noah Greenberg conducts the New York Pro Musica Antiqua at Town Hall of the right, this procedure necessitated by a childhood accident.

"Les Soirées de Nantes", a formidable suite for piano by Poulenç, gave Miss Fisher an opportunity to display her technique, which is considerable. The eight variations which form the heart of the work are a challenge. The pianist responded with an arresting interpretation.

Beethoven's familiar Sonata in C minor, Op. 30, No. 2, ended the evening. The Misses Fisher and Mandelkern were given a warm reception by the audience. —W. L.

Sylvia Rosenberg . . . Violinist

Town Hall, Oct. 8 (Debut).—Sylvia Rosenberg's formal debut recital revealed a violinist of notable musical gifts in a program which included a Sonata in D major by Leclair; the Bach solo Partita in B minor; Prokofiev's Sonata in D major; Chausson's "Poème"; and smaller pieces by Falla, Stravinsky, and Kreisler. She was accompanied by David Garvey.

The most substantial music appeared in the first half of the program. In it Miss Rosenberg displayed a facile and secure technique, singing yet refined tone, and intonation that was well-nigh flawless. Most striking, however, was a highly sensitive musical personality. Tone, color,

New York Pro Musica Antiqua

Town Hall, Oct. 10.—The opportunity to hear a program of Monteverdi's works performed by that small group of dedicated musicians known as the New York Pro Musica Antiqua was thrice welcome. Along with its sensuous beauty, this music also has unexpected surprises in store. The strange modulation near the close of "Zifiro terza" was one example. Even more startling was the spectacular vocal cadenza for counter-tenor and tenor which followed. This work, scored for the aforementioned voices, continuo and recorder, was sung with such perfection and understanding by Russell Oberlin, the group's counter-tenor, and Charles Bressler, that it brought down the house.

The program offered a generous sampling of Monteverdi's music, secular and religious, in solo, duet and ensemble form. Under Noah Greenberg's inspired leadership, the members of the group—Betty Wilson and Jean Hakes, sopranos; the already mentioned counter-tenor and tenor; Arthur Squires, tenor; Brayton Lewis, bass; Paul Ehrlich and Sonya Monooff, violinist; Martha Blackman, cellist; Bernard Kramis, recorder; and Paul Maynard, harpsichordist—each aided in making the evening memor-

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able. The solo singing of Betty Wilson in the hauntingly lovely madrigal "Amor" was also one of the highlights in the program. —R. K.

Edmée Brandi . . . Soprano

Town Hall, Oct. 13—Edmée Brandi, young Brazilian soprano, presented an interesting selection of songs in this recital, but she seemed lacking in the vocal flexibility and technique to present the songs in a satisfactory manner. The program included, among others, A. Scarlatti's "Se Florindo è fedele", Lully's "Revenez, Amours", Vuillermoz's "Les Trois Princesses" and "Bourrée de Chapdes-Beaufort", Ravel's "La Flûte Enchantée", and Jean Hure's "A Paris y a-t-une petite lingère".

Miss Brandi's voice was of an agreeable quality between forte and piano, but the sound became metallic and edgy in fortissimo phrases, and her diction was not always clear. It is to be hoped that Miss Brandi solves her technical difficulties, for she had obviously given much thought to the songs' meanings and sang them with sincerity and with careful attention to their dramatic qualities. Leonora Gondim was an adequate accompanist. —F. M., Jr.

Maurice Euphrat . . . Pianist

Town Hall, Oct. 14.—Maurice Euphrat made his Town Hall debut two seasons ago. At his current recital, this listener found most of his playing unsatisfactory. Allowances can be made for an occasional wrong note, as jarring as that can be at times. Mr. Euphrat did not get through any work without important finger faults. He began with the Bach Partita No. 4, in D major. The seven sections emerged with no special unity and with little variation in tone color. The trills and grace notes which give much of this music a special elegance lacked crispness and delicacy. And the Schubert which followed, the Sonata in G major, Op. 78, seldom sang as Schubert should, for this is a sonata shot through with melody and sweetness.

After intermission, Mr. Euphrat came momentarily to life. He played Aaron Copland's Sonata (1939-1941) with an understanding that was nowhere evident in the selections that had gone before. In the syncopated jazz phrases the pianist was on safe ground. In fact, he made all three movements interesting.

But the Copland sonata does not last very long and Beethoven's "Appassionata" was to close the program. It did not take Mr. Euphrat very long to be thrown by that venerable warhorse. There were memory lapses,

poor pedaling, and, in the Presto of the finale, almost complete collapse from rushed tempos and not getting all the notes. But Mr. Euphrat is young, he does have talent. —W. L.

Donald McCall . . . Cellist

Town Hall, Oct. 15, (Debut).—Donald McCall appeared in his debut at Town Hall as winner of the Naumburg Musical Foundation Award this year. His program included Schumann's three "Fantasy Pieces", Op. 73; the Bach unaccompanied Suite in D minor; Louis Mennini's Sonatina; a Haydn Minuet and Adagio, transcribed by Piatigorsky; and the Shostakovich Sonata, Op. 40.

A graduate of the Curtis Institute and a student of Gregor Piatigorsky, Orlando Cole, and Leonard Rose, Mr. McCall proved a sensitive musician and a promising artist, who at this point did not present a highly individual musical personality. His technique was facile, his intonation generally good, and his tone large and pleasing, marred only by some raw edges in the upper register. His playing had an ingratiating quality of relaxed, natural music-making, never forced or tight.

The long musical line claimed most attention in his interpretations. One felt that, in addition, more variety of color and refinement of expressive details in the music would give fuller stature to his playing. These qualities are definitely within his grasp.

The contemporary works on the program came most to life. In the Mennini Sonatina Mr. McCall produced his most singing playing of the afternoon. And the Shostakovich work drew forth his most mature concept, with considerable depth of feeling and breadth of musical character.

Mention must be made of Miss Reiko Eto, accompanist for the recital, whose playing was itself first-class—full-toned, fluid, and with the keen perceptiveness of a sensitive ensemble performer. —D. M. E.

Robert Goldsand . . . Pianist

Carnegie Hall, Oct. 17.—Robert Goldsand paid his respects to the Schumann centenary by devoting this recital entirely to works of the composer. It was a distinguished performance of a program built around two of Schumann's most popular works—the C major Fantasy, Op. 17, and the "Carnaval".

It was not until the second half of the program that Mr. Goldsand was really warmed up, though previously there had been much fine playing. Opening with the "Arabesque", Op. 18, the pianist painted the work with many delicate tints, as he did every-

thing on his program, but here he was perhaps too fussy with details. "Traumeswirren" was outstanding for its fine, clear fingerwork and Mr. Goldsand's understanding of the fantastic elements in the work.

The Fantasy, perhaps technically and interpretatively the most difficult of Schumann's piano works, was more notable for its polish and refinement of detail than for a projection of the work's broad lines. Though the second movement seemed rushed, the pianist had seemingly unlimited endurance and tonal power at his disposal, and in the final movement he established immediately an intimate mood, which is extremely difficult to capture in the vastness of Carnegie Hall.

After the intermission, Mr. Goldsand's playing gained in warmth and dramatic intensity. The Toccata was a truly exciting display of virtuosity. And in the "Carnaval" and the "Novlette" in F sharp minor the pianist produced the full golden tone so necessary in the performance of Schumann that had been lacking earlier in the evening. Florestan and Eusebius would have been pleased with these interpretations—F. M., Jr.

Lily Miki . . . Pianist

Town Hall, Oct. 17 (Debut).—Piano playing as liquidly legato, as free from rhythmic angularities and ambiguities of phrasing, as perceptive of tonal beauties, far removed from the percussive style in vogue today as was Lily Miki's in this debut recital is a rarity.

The attractive young Japanese-American pianist combined a highly personalized and intimate style of playing that reflected the inward grace and the outward poise of her personality, with clean-cut finger articulation and an enviable relaxed muscular control of the keyboard.

The works in her program that lent themselves best to her style, to the pastel tints of her tonal palette, were the Mozart Sonata in E flat (K. 282), which was performed with charm as well as inner warmth, the three Debussy Preludes—"Voiles", "Minstrels", and "Feux d'artifice"—and the Five Bagatelles of Ben Weber.

Her Bach "Chromatic" Fantasy and Fugue, played in the Bülow version, which is anathema to purists, may have been overromanticized, but she had the courage to play it as piano music. Although there was much to admire in her performances of Franck's Prelude, Chorale and Fugue, and Book II of Brahms's Paganini Variations, they needed a bolder approach than Miss Miki brought to them. —R. K.

Kees Kooper . . . Violinist

Carnegie Recital Hall, Oct. 20 (Debut).—Kees Kooper, young Dutch violinist, made his American debut as a recitalist on this occasion. Winner of the Queen Elizabeth of Belgium prize in 1954, he is now on the faculty of Peabody College, Nashville, Tenn., and also concertmaster of the Nashville Symphony.

The program included a Handel D major Sonata, Bartok's First Rhapsody, Debussy's G major Sonata, and two New York premieres, Hend Badings' Sonata for Unaccompanied Violin (1940) and Vernon Taylor's Introduction and Rondo. Mary Louise Boehm, the violinist's wife and accompanist, was also heard in Schumann's "Symphonic Etudes".

Mr. Kooper's debut was an auspicious one and was unstintingly praised for its complete technical control and consummate musicality. —N. P.

Choral Foundation Lists New Projects

The American Choral Foundation, Inc., under the direction of Margaret Hillis, has announced plans to issue four publications on choral music and performance, in connection with the New York University Press. Planned are a "Choral Handbook Series", a detailed catalogue of choral compositions; "Choral Techniques and Performance", with writings on the subject by choral authorities; "Vocal Treatise Series", consisting of facsimile reprints and translations of significant books in the history of vocal music; and the "Choral Review", a quarterly publication of articles pertaining to performance practices and the history and theory of choral music.

The foundation at present sponsors the American Concert Choir and the American Concert Orchestra. It also maintains a library for rental of choral and orchestral scores and parts, and holds educational workshops for choral singers and conductors.

Bookspan Receives Position with WQXR

The appointment of Martin Bookspan as director of recorded music at WQXR was announced Sept. 26. Mr. Bookspan, who is radio, TV, and recordings co-ordinator of the Boston Symphony and director of serious music programs for WBZ, Boston, will replace Harold G. Lawrence, who has resigned to accept the post of music director, classical division, of Mercury Records Corporation.

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ORCHESTRAS in New York

Jack Benny Makes Carnegie Hall Debut

Seventy-five members of the New York Philharmonic-Symphony, Alfred Wallenstein conducting. Jack Benny, violinist; Jennie Tourel, mezzo-soprano. Carnegie Hall, Oct. 2:

"Roman Carnival" Overture ... Berlioz
"Adieu Forêts" from "Jeanne d'Arc" ... Tchaikovsky
"Una voce poco fa" from "The Barber of Seville" ... Rossini
Suite from "Der Rosenkavalier" ... Strauss
"Pest and Peasant" Overture ... Suppé
"Gypsy Airs" ... Sarasate
Violin Concerto: First Movement ... Mendelssohn
Excerpts from "Capriccio Espagnol" ... Rimsky-Korsakoff

Mendelssohn and Sarasate may have turned over in their graves when Jack Benny performed their works, but they would probably have agreed that Mr. Benny played them with an incomparable style and an inimitable manner. As a violinist, none can equal Mr. Benny. His sense of intonation and rhythm are unique. Few violinists can play so out of tune, few can manage so successfully not to stay with the accompaniment, and few can produce a tone quality so reminiscent of a squeaking door. Needless to say, Mr. Benny had the audience in the palm of his hand from the moment he walked out on the stage, smiled sweetly to Mr. Wallenstein to begin, and then discovered he had forgotten his bow.

The performance of the Sarasate was notable for a variety of reasons. When the solo line was difficult, John Corigliano, the concertmaster, helped out by standing and performing the solo part himself, much to Mr. Benny's chagrin. In fact, after the performance, Mr. Corigliano was forced to leave the stage by Mr. Benny for this bit of insolence. For the record, it ought to be added that "Love in Bloom" found its way into the middle of the Sarasate score. Here the orchestration was enhanced by resounding cymbals, which again brought Mr. Benny's disapproval.

Earlier in the concert, Jennie Tourel provided dramatically convincing interpretations of arias by Tchaikovsky and Rossini. Her voice was warm and full, and she was heartily applauded. The orchestra, under Mr. Wallenstein, gave vigorous and colorful performances.

The concert was presented by the Committee to Save Carnegie Hall, the proceeds going toward saving Carnegie Hall and to the National Association for Retarded Children.

Herbert von Karajan, conductor of the Berlin Philharmonic

Harry Croner



During Mr. Benny's speech he mentioned that he thought he heard workers tearing down the building when he performed the Mendelssohn. Actually, what greeted him was applause that was loud enough to raise the rafters.

—F. M., Jr.

Stokowski Conducts Contemporary Works

Symphony of the Air, Leopold Stokowski conducting. Rudolf Firkusny, pianist. Grace Rainey Rogers Auditorium, Oct. 4:

"Memorial" Bernhard Heiden (First performance)
"Incantation" (Piano Concerto No. 4) Bohuslav Martinu (First performance)
Adagio for Orchestra Robert Helps (First performance)
Toccata for Strings, Solo Winds, and Percussion Leon Kirchner (First New York performance)

This program of works which have won the Fromm Music Foundation Award, presented by the foundation and the Metropolitan Museum of Art, was the first event of the orchestral season and a highly auspicious one. The music was consistently interesting, the performances were admirable, and the audience was distinguished for its intelligence and absorption in the music.

One of the freshest and most memorable pieces was the Adagio by Robert Helps, the youngest of the four composers, who is 28. A pupil of Roger Sessions, he is an expert craftsman and a composer of marked imagination and eloquence. In its strong thematic strands, its long curve of tension and development, its powerful harmonic invention, and bold orchestration, this work bespeaks a major talent. The echoes of Stravinsky, Berg and other masters are never so consistent as to suggest that Helps is merely borrowing. He writes coherently, searching, and with unflagging resource. Mr. Stokowski and the orchestra fairly reveled in the complex yet always meaningful sonorities of the music.

Looser and more elaborate in form and texture, the Kirchner Toccata is also a piece that fascinates both the mind and the imagination. Its asymmetrical contrapuntal figures weave a constantly shifting pattern that taxes but stimulates the ear; and it carefully avoids the rhythmical stagnation that its highly dissonant and cellular texture would invite, in the hands of a less brilliant composer. It is an intellectual rather than an instrumental showpiece.

Martinu's "Incantation" was superbly played by Mr. Firkusny with able assistance from the orchestra. But it is a shapeless and shoddy piece, for all its gorgeous orchestral effects and elements of titillating Czech folk music. One might justly dub it (with apologies to Mussorgsky) "The Great Gate-of Hollywood". The piano is handled with extreme, but musically pointless, ingenuity, especially in the cadenza-like passages with harp and other instruments. At first hearing, the work seemed to be almost totally lacking in integration or stylistic unity.

Heiden's "Memorial" is sincere, well-wrought, sometimes eloquent, but far too dependent in its echoes of Hindemith. It alternates slow, fantasy-like sections with stricter, fugal sections, with a banal climax

at the end which is out of context. The composer obviously knew exactly how to write, but unfortunately he had nothing important of his own to say. Throughout the evening, Mr. Stokowski and the orchestra were warmly applauded, sharing their ovations with the composers. —R. S.

Philadelphia Orchestra Plays New Vaughan Williams Work

Philadelphia Orchestra, Eugene Ormandy, conductor. Carnegie Hall, Oct. 9:

Divertimento No. 17, in D, K. 334 Mozart
Symphony No. 8 Vaughan Williams (First New York performance)
Symphony No. 5 Beethoven

Only time can tell whether Vaughan Williams' Eighth Symphony, which was given its New York premiere by Eugene Ormandy and the Philadelphia Orchestra in their opening concert of the season here, will stand up as well as the masterpieces with which it was framed. All the tonal splendor and orchestral virtuosity the Philadelphians could muster was lavished on the performance and the symphony was heard in the best possible light.

Composed last year in the composer's 83rd year, the work shows no diminution of creative powers. The familiar modal harmonies, the hymn and folk-like tunes, and the masterly workmanship are all here plus an added touch of levity and whimsicality not usually found in the master's serious works. Although scored for a relatively small orchestra, the composer, in the opening Fantasia (Variations without a theme) and in the brilliantly virtuosic closing Toccata, uses a battery of percussion instruments that includes, to his own words, "all the phones and spools known to me."

The most colorful of the four movements is, however, the Scherzo alla Marcia. Scored for woodwinds and brass alone, grotesque and gnomic in character, its buffooneries are clothed in a rich tapestry of sound. In the Cavatina for strings alone, the composer permits himself to be a bit long-winded and repetitive.

Mr. Ormandy and the orchestra closed the program with an eloquent and stirring performance of the Beethoven symphony and opened it with a revelatory one of the Mozart divertimento, played by a greatly reduced orchestra—a handful of strings and two horns as Mozart scored it—with near perfection. —R. K.

Schneiderhan Bows With Berlin Philharmonic

Berlin Philharmonic, Herbert von Karajan, conductor. Wolfgang Schneiderhan, violinist. Carnegie Hall, Oct. 10:

"Don Juan" Strauss
Violin Concerto No. 3, A major, K. 219 Mozart
Symphony No. 3 ("Eroica") Beethoven

Wolfgang Schneiderhan, Viennese violinist well known to American music-lovers through his recordings, made his New York debut at this concert, the first of two being given in New York this season under Herbert von Karajan, who conducted the orchestra here two seasons ago.

The enchanting Violin Concerto in A major, K. 219, was a happy choice,

for Mr. Schneiderhan (like his wife, the soprano Irmgard Seefried) is at his best in Mozart. With tonally exquisite collaboration from Mr. Karajan and the reduced orchestra, he played the concerto with impeccable finish and intimacy of style. In the slow movement, the lovely long phrases were beautifully sustained by both soloist and orchestra and the more vivacious sections had verve without undue haste or brusqueness. The whole performance was notable for its modesty and fine taste.

Both conductor and orchestra were inspired in Beethoven's "Eroica".



Norman L. Danvers

Wolfgang Schneiderhan, violin soloist with the Berlin Philharmonic

Mr. Karajan's conception was unusual in its emphasis upon lyricism and romantic evocation in the first movement and upon delicacy throughout the work. The mighty structure was revealed; the contrapuntal design was always clear; but without the vehemence and weight with which many conductors imbue them. Especially memorable was the poignant playing of the Funeral March. The Berlin Philharmonic does not boast the virtuoso players of such orchestras as the London Philharmonia or the Philadelphia Orchestra, but every man in it is a dedicated artist.

Less satisfying was the performance of "Don Juan", for the tone of the brasses and winds was lackluster. Mr. Karajan's tempos were disturbingly lethargic, and the end was impossible dragged out.

A capacity audience gave Mr. Schneiderhan a friendly reception and was equally enthusiastic after the Beethoven symphony. —R. S.

Berlin Philharmonic Plays Honegger Symphony

Berlin Philharmonic, Herbert Von Karajan, conductor. Carnegie Hall, Oct. 12:

"Anacreon" Overture Cherubini
"Symphonie Liturgique" Honegger
Symphony No. 2 Brahms

The Berlin Philharmonic, under Herbert Von Karajan, made its second and last appearance in New York this season before another capacity audience.

The Cherubini overture received a spirited performance, outstanding for the crispness and transparency of the strings. Mr. Karajan's treatment of the score was characteristic of his conducting throughout the concert. He understood the architectural structure of the work thoroughly. Each section was always perfectly in balance with the other elements. Thus,

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each work came to life as a cohesive whole that was built directly and excitingly to its climax.

One is grateful to Mr. Karajan for programming Honegger's seldom-heard "Symphonie Liturgique", for it certainly deserves more performances than it receives. Composed in 1945-46, it is a savage yet often moving commentary on the cruelties of war. The work was performed with a relentless vitality that underlined its dramatic qualities, and the first movement, titled "Dies irae", was truly terrifying. Perhaps the brasses did not always sound up to snuff, but the orchestra's over-all performance was excellent.

Though many performances of the Brahms Second Symphony flounder because of excessive sentimentality, this was not the case in Mr. Karajan's reading. He always gave the instruments time to sing, but none of the lyrical portions was overdone. The first movement was well knit; the second, outstanding for the simplicity of melodic flow and the opulent sounds of the strings. The third combined just the right amount of sentiment and humor; and the finale, joyous and spirited, was a splendid conclusion to an inspired performance.

—F. M., Jr.

Yugoslavian Ensemble Makes American Debut

I Solisti di Zagreb, Antonio Janigro, conductor and cello soloist. Stefano Passaggio, solo violist. Town Hall, Oct. 12.

Cello Concerto in B flat.....Boccherini
Sonata No. 1 in G.....Rossini
"Funeral Music" for viola and
strings (1936).....Hindemith
Concertante Improvisations (1955).....Milko Kelemen
Divertimento in D, K. 136.....Mozart

The American debut of this 13-man string ensemble from Yugoslavia revealed a polished group, whose playing was mellow in tone and style, with excellent intonation and blend. Nuances, details, and other such subtleties were not its chief concern. Under Mr. Janigro's precise, somewhat formal direction, the interpretations were straight-forward, stressing mainly the large features of the works. The readings were secure and always vital, musically. At only a few points in the Mozart Divertimento did phrasing tend to break up and become somewhat erratic.

Mr. Janigro's performance as cellist in the Boccherini concerto emphasized similar musical qualities. It was direct and without frills, with a large, rich, and refined tone. At all times a sensitive musician was evident, with firm interpretative ideas about the music. Stefano Passaggio's viola solo in the Hindemith work was cultivated playing, full in tone and highly sensitive to nuances of phrasing.

The evening's novelty by Milko Kelemen featured free character-variations in four brief, under-developed movements, predominantly lyrical in character. The influence of Bartok and, to a lesser extent, of Hindemith was evident, as was a sly touch of humor in the finale. —D. M. E.

Carabinieri Band of Rome Heard in Two Concerts

Carnegie Hall, Oct. 13 (Debut).—The famed 142-year-old Carabinieri Band of Rome, numbering 102 first-rate instrumentalists under the capable but not very stimulating leadership of Domenico Fantini, made a more impressive appeal to the eye than it did to the ear in this New York debut concert. Good musicians

though they were, and handsome to look at in their plumed tricornes and scarlet-and-gold-trimmed blue uniforms of the Napoleonic era, the program they presented left much to be desired. It consisted mostly of transcriptions of piano pieces and of operatic excerpts from works by Verdi, Wolf-Ferrari, and Wagner. Furthermore, Beethoven's "Appassionata" Sonata, Weber's "Perpetual Motion", Martucci's Nocturne in G flat, and Chopin's Etude, Op. 25, No. 2, while they provided opportunities for some colorful and virtuosic playing, simply do not lend themselves to the telling effect.

The rich, smooth resonance of the full ensemble, and the potentialities of the various choirs of the band for expressive tonal coloration as well as for individual and collective virtuosic playing, were heard at their best in C. A. Pizzini's Symphonic Triptych "At Piedmont". A pupil of Respighi, Pizzini has patterned his impressionistic and interesting score on that composer's "Pines of Rome". A vigorous opening movement, a Delius-like Notturno, and a mechanistic, dissonant, and savagely rhythmic closing section provided just the kind of material the Carabinieri Band needed to be superbly effective.

On Oct. 16, the Carabinieri Band performed at Madison Square Garden. —R. K.

Symphony of the Air In Four Premieres

Symphony of the Air, Leopold Stokowski, conductor. Kurt Leimer, pianist. Carnegie Hall, Oct. 14.

Robert Browning Overture.....Charles Ives
(First performance)
Symphony No. 3.....Alan Hovhaness
(First performance)
Piano Concerto No. 4.....Kurt Leimer
(First performance)
Französische Suite (after Rameau).....Werner Egk
(First New York performance)

This first program in the Symphony of the Air series was an auspicious one of four premieres. It showed the orchestra off at its virtuosic best, with playing that was rich in tone, precise, and of generally fine ensemble. Unfortunately the music didn't measure up to the same level.

Most ingratiating was Charles Ives's "Robert Browning Overture", written in 1911 but brought to light only recently by Henry Cowell and Lou Harrison. It is a movement of

wide span and several sections, marked by contrasting tempos. Programmatic connotations are not clear, unless the dramatic contrasts of explosive energy and tranquillity refer to Browning's character.

The fecund imagination which Ives poured into this, as into so many of his works, is amazing, especially in light of its early date. It ranges from clear-cut, if naive, polytonality in the opening to massive climactic effects, with many ostinato systems working at once. The lyrical middle sections are simple, often diatonic, and almost hymn-like in character. Throughout there are beautiful widely-spaced dissonances in the strings, used with telling effect.

The work is not wholly successful. It is loosely knit and—on first hearing, at least—not completely logical. The colorful orchestration doesn't always sound, as in huge climaxes where brass, winds, and percussion carry main ideas so forcefully that furiously racing strings with counterpoints might as well not be present. And, as with much Ives, the simultaneous piling-up of many systems makes sections almost undecipherable. But Ives was not interested in perfection. His was an innovator's mind, and this work reveals once again the rich originality and aural imagination of the man.

Alan Hovhaness' Third Symphony departs somewhat from his style; it is not nearly so oriental in scoring or character. This is basically diatonic music, largely triadic, with sudden shifts of key center throughout. The tunes and materials are pleasant, but there are marked shortcomings in technique.

The formal demands of a symphony are great, and the composer barely meets them. The work lacks a structure which develops to justified climaxes. Motives reiterate constantly—almost circularly—to the point of dullness. Contrapuntal complexities in the finale—fugatos, canons, and whatnot—meet the same pitfall. Ideas mill around for a short spin and then bow out. Mr. Hovhaness' work has attractive features, but a grasp of symphonic form seems beyond him at this point.

The Leimer concerto was totally disappointing. It is a huge, overblown work in one movement which (according to the composer) synthesizes sonata and rondo form. Theories

aside, it sounded more like character variations—poorly unified—on undistinguished and at times childish material. Thrown in were snatches of early Stravinsky, Gershwin, Hindemith, cocktail music, and banalities of Hollywood at its worst, with the soloist splashing about in virtuosic but meaningless passages.

Werner Egk's suite proved a pleasant programmatic work, colorfully scored and with generally fresh ideas. Contrasts of dynamics and pace are used effectively. The last movement ("Les tourbillons") satirizes with a light touch the bouncing rhythms and the clichés of show music. —D. M. E.

New York Philharmonic Launches Season

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, Oct. 18:

Concerto Grosso No. 2, in B flat
major, Op. 3.....Handel
"Capricorn" Concerto for Flute, Oboe,
Trumpet and Strings, Op. 21.....Barber
"Don Juan".....Strauss
Symphony No. 5, in C minor.....Beethoven

A full house was on hand to greet the New York orchestra at the opening concert of its 115th season and took obvious pleasure in a program that placed little strain on anyone's powers of perception or assimilation. Strauss's "Don Juan" was the height of the evening's excitement. Pompous and inflated though it may be, this still is a grand work, full of wondrous color and eloquent phrases which have not lost their power to prod the imagination and delight the senses. Furthermore, it is the kind of music that Mr. Mitropoulos does superbly well. In his hands it acquires a dramatic urgency, a brilliant articulateness that command attention and respect anew. In comparison, Beethoven's Fifth seemed prosaic and dutiful but not inspired—not enhanced, either, by repeated difficulties of intonation among the French horns.

It was a night for the woodwinds. They were on prominent display during most of the program and they seized the opportunity to play with surpassing sensitivity and beauty of tone. Samuel Barber's off-beat concerto for flute, oboe and trumpet was executed with immense virtuosity by John Wummer (flute), Harold Gomberg (oboe) and William Vacchiano (trumpet), all first-chair men of the orchestra. This is a busy, airy, fast-

(Continued on page 32)



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New Music

Copland's "Tender Land" Issued in Vocal Score

The issue of Aaron Copland's opera "The Tender Land" in vocal score by Boosey & Hawkes will enable music-lovers who missed the production by the New York City Opera to acquaint themselves with the music. Commissioned by Richard Rodgers and Oscar Hammerstein II for the League of Composers' 30th anniversary, Copland's opera had its first performance at the New York City Center, of which Lincoln Kirstein was managing director at that time, on April 1, 1954.

"The Tender Land" has not yet proved to be one of Copland's successes. When it was first given, many listeners felt that it was pale and dramatically ineffective in the theater, for which they laid the blame upon Horace Everett's libretto. But an examination of the score makes it plain that the composer himself must share the responsibility for the impression of looseness and lack of dramatic profile in the opera. Only time can tell whether the music is stronger and more perdurable than some of us think. Unquestionably, warmth, tenderness, and quiet, unaffected beauty are scattered through these pages. But do they add up to a vital stage work, a convincing whole?

The major weakness of the opera is the failure of the librettist and composer to define the individual characters with sufficient sharpness and power. Laurie, Ma Moss, Beth, Grandpa Moss, Martin, Top, and the others exist; their world is conjured up for us; but never with a concentrated energy of word and tone that fixes them for all time in our memories. The atmosphere is right; the style is finished and lovely. Yet we feel as if we were looking at a painting in which the background somehow dimmed and obscured the main figures. The marvelous acuteness, the heart-searching lyricism of "Appalachian Spring" have failed Copland in this more extended score.

Perhaps the finest parts of "The Tender Land" are the ensembles and interludes, such things as the party scene in Act II with its charming echoes of a rural America that is fast disappearing, and the moving quintet, "The promise of living" in Act I. In handling folk melody and folk materials, Copland reveals masterly tact and skill, as he always has. The love scenes between Martin and Laurie, on the other hand, smell of the lamp, for all their breadth and ease of facture. Neither in melodic intensity nor in dramatic crescendo are they satisfying.

Whether this work proves lastingly successful in the theater or not, it contains much to interest any intelligent music-lover. The composer, who

prepared the vocal score himself, has already excerpted certain passages for separate performance. But let us hope that the publication of this score will encourage others to produce the opera, for it is unusually easy to present effectively without great show or expense. —R. S.

Symphony on Hymn Tune By Virgil Thomson

Virgil Thomson's "Symphony on a Hymn Tune", now available from Southern Music Publishing Company, is 30 years old, an age that is much more dangerous for a symphony than 100. For by the time that a century has passed, a work has either disappeared into "the dark backward and abysm of time" or has established itself. It no longer "dates" or has to encounter the inevitable reaction that makes yesterday's music seem more old-fashioned than any other.

This symphony, however, represents some of the happier aspects of the 1920s. Composed at the same period as Thomson's delightful opera "Four Saints in Three Acts", it has the same freshness of style, highly sophisticated simplicity of design, and verve. The scoring reveals a sensitive ear and an active imagination. In the very first pages, we encounter touches of orchestration and rhythm that provide an unmistakable thumbprint of Thomson at his liveliest. The cadenza for piccolo, trombone, violin, and cello is genuinely witty and effective. Also characteristic is the spicing of the homespun harmony with bold dissonances and unexpected flashes of instrumental color.

What makes this music pall, whereas the opera does not, is the lack of variety or solid development. The symphony has the effect of an over-worked epigram. Its transparency, its insouciant manner, its disregard of the hackneyed "profundities" of the standard symphonic literature are all to the good. But it is too facile, too repetitive, too self-conscious, which Thomson seldom or never is when he is working with a Stein text. Nevertheless, this symphony has proved itself with audiences and it deserves more frequent performances than it has received. It lasts only about 19 minutes. —R. S.

Christmas Choral Music Listed

Barthelson, Joyce, (arr.): "The Coventry Carol"; "Echoes Are Sounding" (SATB) with piano (Marks). Caldwell, Mary E.: "Carol of the Lonely Shepherd" (SATB) with organ (Gray); "Carol of the Little King" (SSA) (SATB) (SA) with piano or organ (Gray). Christiansen, Paul (arr.): "Angels We Have Heard on High" (SATB) a

cappella (Augsburg Publishing House).

Cramer, John (arr.): "To Us Is Born Immanuel" (SATB) with piano (Marks).

Davis, Jean R.: "Adoremus" (SSA) with guitar or piano (Gray).

Davis, Katherine K. (arr.): "Two the Manger"; "Mary's Lullaby", Polish carols (SSA) a cappella (Birchard). Day, Stanley A.: "A Christmas Prayer" (SATB) with youth choir ad lib., with organ (Gray).

Dickinson, Clarence (arr.): "Ring, Christmas Bells!", music by Reincke (SATB) with youth choir (Unison or SA), with bells and organ (Gray); "Sleep, My Jesus, Sleep", after old Dutch lullaby (SA) (SATB) (SSA) (SAB) with organ (Gray).

Edmundson, Garth: "Lamp of Our Feet" (SATB) with piano (Gray); "What Star Is This?" (SATB) with piano ad lib. (Gray).

Ehret, Walter (arr.): "Susanni", carol (SATB) with piano (Marks).

Fisher, Jessie: "Joyous Tidings" (SA) with piano (Remick).

Fryxell, Regina H.: "To the Christ Child", anthem (Unison) with piano (Gray).

Goldsworthy, W. A. (arr.): "The Twelve Days of Christmas" (SATB) with piano (Gray).

Hayes, Herrick M.: "Noel" (SATB) a cappella (Boosey & Hawkes).

Means, Claude: "To Us Is Born a Little Child" (SATB) a cappella (Gray).

Morgan, Haydn: "Night Journey of the Wise Men" (SATB) a cappella (Remick).

Rodgers, John: "Of the Father's Love Begotten", anthem (SATB) with organ (Gray).

Smith, Alfred M.: "Mary's Lullaby" (Unison) with piano (Gray).

Sowerby, Leo: "Manger Carol", 13th-century French carol (Unison) with organ (Gray).

Warner, Richard: "Mary's Lullaby to the Infant King" (SAB) with organ or piano (Birchard).

Webbe, William Y.: "Hail, Jesu Christ" (SATB) a cappella (Gray).

Williams, David H.: "The Saviour Now Is Born", carol (SATB) with soprano solo or youth choir ad lib., with organ (Gray); "O Come, O Come, Emmanuel", anthem (SATB) with organ (Gray).

Worth, Amy: "Sing of Christmas" (SSA) with piano (Galaxy).

Composers Corner

Victor Babin's song cycle "Beloved Stranger" was performed during the chamber-concert series at the Aspen Music Festival this summer. The cycle of 11 song-settings of poems by Witter Bynner was sung by Mack Harrell, baritone, with the composer at the piano.

Mark Bucci's "American horse opera"—"Sweet Betsy from Pike"—was performed on television for the first time on NBC's "Home Show" Oct. 9.

Dimitri Shostakovich received the Order of Lenin from the Soviet government on the occasion of his 50th birthday "in recognition of his great services to the development of Soviet musical art".

Wallingford Riegger has completed his Fourth Symphony, commissioned by the University of Illinois, and his "Symphonic Dance", commissioned for recording by the Hartford Symphony Orchestra.

Beloit College, Beloit, Wis. is looking for a new college song, essentially an "alma mater" song. A special prize and inclusion in the new college song book will be the reward for the one accepted. Information can be obtained from Sumner Jackson, chairman of the department of music.

Ned Rorem's First Symphony received its first performance in Norway on Sept. 18 under Alfredo Antonini. He has recently completed a short opera, "The Robbers", on his own libretto.

The Chattanooga Symphony on Oct. 22 gave the world premiere of Carl Anton Wirth's "Idlewood Concerto" for saxophone and orchestra. Sigurd Rascher, for whom the work was written, was the soloist.

Bernard Rogers' "Portrait" for Violin and Orchestra had its premiere performance Oct. 18 by the Cleveland Orchestra under George Szell. Josef Gingold, for whom it was written, was the soloist.

Current residents at the MacDowell Colony in Peterborough, N. H., include composers Ernst Toch, Louise Talma, Vladimir Ussachevsky, Gena Branscombe, and Norman Vogel.

Hall Overton's Symphony for Strings, commissioned by the Koussevitzky Foundation, had its world premiere Oct. 19 at Cooper Union.

directed by David Broekman.

The Donaueschingen Music Festival in Germany featured a work jointly written by 12 composers. Entitled "Zwölf Aspekte der Arie 'Ein Maedchen oder Weibchen'", it is based on the same theme from Mozart's "Magic Flute" that Beethoven used for a set of cello variations. The 12 men who each wrote an "aspect" of the theme were Gottfried von Einem, Luciano Berio, Niels Viggo Bentzon, Peter Racine Fricker, Jacques Wildberger, Heino Erbse, Roman Haubenstock-Ramati, Maurice Jarre, Giselher Klebe, Gerhard Wimberger, Maurice Le Roux, and Hans Werner Henze.

Isadore Freed's "Festival Overture" was played by the Boston Symphony, under Pierre Monteux, in Tanglewood, Edinburgh, and Paris this summer. The Honolulu Symphony, under George Barati, will play Freed's suite "Pastorale" on Nov. 9. His new oratorio, "The Prophecy of Micah", published last May, will have its premiere in Milwaukee in January, by the State Teacher's College Chorus and Orchestra. Freed has also recently completed two commissioned works: "Heritage", for chorus and organ, for the New York Ethical Culture Society, and "Psalm XXX" for chorus, brass choir, and organ, for Temple Emanuel in Dallas.

Joan Trimble has been given the second commission by the BBC-TV for an opera. The new work will be based on Donn Byrne's book "Blind Rafferty", with a libretto by Cedric Cliffe.

Eight composers have received commissions for orchestral works for the 40th anniversary season of the Cleveland Orchestra, which will begin in October, 1957. They are Howard Hanson, Paul Creston, Robert Moebs, William Walton, Henri Dutilleux, Gottfried von Einem, Boris Blacher, and Bohuslav Martinu. The commissions have been provided by the Friends of the Cleveland Orchestra and by a gift from Richard Rodgers and Oscar Hammerstein 2nd.

Original manuscripts of two compositions by Walter Hendl were pre-

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Operas

Floyd, Carlisle: "Susannah" (New York City Opera, Sept. 27)
 Martin, Frank: "The Tempest" (New York City Opera, Oct. 11)
 Orff, Carl: "The Moon" (New York City Opera, Oct. 16)

Choral Music

Bekhard, Robert L.: "Four Epitaphs" (Randolph Singers, Sept. 18)
 Bord, Margaret: Fantasy on "Peter Go Ring Dem Bells" (Uptown Men's Chorale, Sept. 9)

Orchestral Music

Heiden, Bernhard: "Memorial" (Symphony of the Air, Oct. 4)
 Helps, Robert: Adagio for Orchestra (Symphony of the Air, Oct. 4)
 Hovhaness, Alan: Symphony No. 3 (Symphony of the Air, Oct. 14)
 Ives, Charles: "Robert Browning Overture" (Symphony of the Air, Oct. 14)
 Kirchner, Leon: Toccata (Symphony of the Air, Oct. 4)
 Vaughan Williams, Ralph: Symphony No. 8 (Philadelphia Orchestra, Oct. 9)

Concertos

Leimer, Kurt: Piano Concerto No. 4 (Symphony of the Air, Oct. 14)
 Martinu, Bohuslav: "Incantation", Piano Concerto No. 4 (Symphony of the Air, Oct. 4)

Piano Solo

Druckman, Jacob: "The Seven Deadly Sins", Variations for Piano (George Katz, Oct. 3)

Dance Scores

Gade, N. W.; Helsted, E.; Lumbye, H. C.; Pauli, H.: "Napoli" (Royal Danish Ballet, Sept. 18)
 Lolle, Jens: "The Whims of Cupid" (Royal Danish Ballet, Sept. 22)
 Lovenskjold, H.: "La Sylphide" (Royal Danish Ballet, Sept. 16)
 Lumbye, H. C.: "Dream Pictures" (Royal Danish Ballet, Sept. 19)
 Pauli, H.: "Konservatoriet" (Royal Danish Ballet, Sept. 29)

Band Music

Pizzini: "To Piedmont" (Carabinieri Band of Rome, Oct. 12)

Chamber Music

Weigl, Karl: String Quartet No. 7 (Austrian Institute, Oct. 11)

Violin Solos

Badings, Henk: Sonata for Unaccompanied Violin (1940) (Kees Kooper, Oct. 20)
 Fastofsky, Stuart: Scherzo (Stuart Fastofsky, Oct. 6)
 Overton, Hall: Sonatina for Violin and Harpsichord (Interval Concert, Sept. 24)
 Reizenstein, Franz: Prologue, Variations and Finale (Stuart Fastofsky, Oct. 6)
 Taylor, Vernon: Introduction and Rondo (Kees Kooper, Oct. 20)

Songs

Millaud, Darius: Two Poems of Coventry Patmore—"Departure" and "Azalea" (Bianca Masco, Oct. 7)
 Nordoff, Paul: "Hide and Seek"; "The Hare"; "Wanderers" (Donna Pegors, Oct. 1)
 Svedrofsky, Sidney: "God's World" (Donna Pegors, Oct. 1)
 Tomasi, Henri: "Chanson des Geishas" (Bianca Masco, Oct. 7)
 Trimble, Lester: "Nantucket" (Donna Pegors, Oct. 1)
 Weigel, Karl: Five Songs with Piano and String Quartet (Austrian Institute, Oct. 11)

(small male chorus with orchestra); Bernhard Heiden: "Memorial" for Orchestra; Alan Hovhaness: "The Mysterious Mountain"; Ulysses Kay: "The Boor" (opera); Walter Piston: Serenata for Orchestra; Wallingford Riegger: Preamble and Fugue (Op. 61), Overture (Op. 60), Symphonic Dance (Op. 64); David Sheinfeld: Concerto for Orchestra.

Publications for String Orchestra: Henry Cowell: Ballad; Robert McBride: "Pumpkin-Eater's Little Fugue"; Walter Mourant: "Valley of the Moon".

Solo Concertos and Chamber Music: Elliott Carter: String Quartet (1951); Ernst von Dohnányi: Violin Concerto No. 2, Op. 43—(violin and piano version); Bernhard Heiden: Quintet for Horn and String Quartet; Ernst Krenek: Trio for Violin, Clarinet, and Piano; Wallingford Riegger: Concerto for Piano and Woodwind Quintet, Op. 53; Miklós Rózsa: String Quartet, Op. 22; Ernst Toch: String Trio, Op. 63; and three String Quartets by Heitor Villa-Lobos: Nos. 4, 7, and 12.

Sonatas and other Instrumental Solos: Lillian Fuchs: Sonata for Unaccompanied Viola; John Gerrish: A Book of Carols, arranged for recorder and piano; Herbert Haufrecht: 5 Etudes in Blues (piano); Bernhard Heiden: Piano Sonata No. 2; Alan Hovhaness: 3 Mountain Idylls (piano); Carlos Surinach: "Tales from the Flamenco Kingdom" (piano), and E. Power Biggs' edition for organ solo of Antonio Soler's Concerto No. 3.

Choral Publications. Space does not permit a complete listing but a few highlights may be mentioned. AMP has published the vocal score of Ernst von Dohnányi's "Stabat Mater" for six-part chorus of treble voices and orchestra. The first three issues of the newly inaugurated New York Pro Musica Antiqua Series of Elizabethan choral music edited by Noah Greenberg have come off the press: two choruses by John Wilbye and one by Thomas Lupo. As a modern counterpart, AMP has published a number of contemporary American madrigals which have been featured in concerts and on records by the Randolph Singers: Avery Claffin: "Lament for April 15"; Carter Harman: "A Hymn to the Virgin"; Ulysses Kay: "How Stands the Glass Around?", and Halsey Stevens: "Like as the Culver on the Barred Bough".

America's musical past is represented by a collection of "Psalms and Hymns of Early America" edited and arranged for men's voices by Luther Noss, and among AMP's new Christmas Choruses are "Four Christmas Madrigals" for men's (or women's) voices by David Kraehenbuehl; three mixed choruses, "A Wreath for Waits", by Ulysses Kay, and five new Christmas choruses for mixed voices (and piano accompaniment) by Norman Lockwood.

Concert Band: The latest addition to the Goldman Band Series is Handel's "Care Selve", arranged by Erik Leidzen. Also off the press is Candiario's "Dance of the Gnomes", likewise arranged for band by Leidzen.

Music for Recorders: Several new issues of old and contemporary music have been added to the American Recorder Society Series whose general editor is Erich Katz.

AMP is proud to announce the acquisition of the well-known educational catalogue of Schroeder & Gunther. Among AMP's own new issues of Educational Music are: Wallingford Riegger's Suite for Younger Orchestras, originally written for the Dalton School and planned to be suitable for almost any

conceivable combination of instruments. Also available is one single movement from the Suite, "Romanza", expanded and arranged for strings by the composer. Another work which, like the Riegger Suite, is not limited to any specific instrumentation, is David Kraehenbuehl's "Variations for Two". And for elementary groups of string players AMP has published a volume of "Easy Studies for String Quartet (or String Ensemble) and Piano", arranged by Jennings and Margaret Butterfield.

Among the Orchestral Works soon to be released are: Alan Hovhaness:

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sented to the Library of Congress in Washington. Entitled "Loneliness" and "A Village Where They Ring No Bells", both for piano and women's voices, they were composed for the Sigma Alpha Iota Modern Music Series and will be part of the organization's special collection of manuscripts in the library's archives.

Randall Thompson spent the summer in Switzerland working on a choral-symphonic work to a text by the Elizabethan poet Michel Drayton. Based upon the poet's "Ode to the Virgin Voyage", the work was commissioned for the Jamestown (Virginia) Festival of 1957, celebrating the 350th anniversary of the town's founding.

Appointment Made By Oxford Press

Oxford University Press has appointed Mrs. Merle Montgomery as educational consultant to its music department. A composer, writer on musical subjects, and teacher, Mrs. Montgomery is a member of the national board of the National Federation of Music Clubs and is a trustee of the Foundation for the Advancement of Music.

(The following reports conclude the annual Music Publishers Forecast presented in the October issue of *Musical America*.)

ASSOCIATED

Issues Harris Seventh And Other American Works

Associated Music Publishers, Inc., is continuing to complement its large catalogue of European publications with domestic issues of important contemporary music, mostly by American composers. Among the works which were added during the past year are:

Symphony Orchestra: Henry Cowell: Hymn and Fuguing Tune No. 3 (score and parts); Roy Harris: Symphony No. 7 (study score); Walter Piston: Symphony No. 5 (study score); Ernst Toch: "Big Ben—Variation-Fantasy on the Westminster Chimes"—revised version (study score).

Other orchestral and operatic works which have recently been added to AMP's catalogue but are as yet available on rental only include: Samuel Adler: Toccata for Orchestra; Elliott Carter: Variations for Orchestra; Theodore Chanler: "The Pot of Fat" (opera); Henry Cowell: Variations for Orchestra, Symphony No. 12; Lou Harrison: "Strict Songs"

Prelude and Quadruple Fugue (score and parts); and Wallingford Riegger: Dance Rhythms (score and parts); as well as study scores of Elliott Carter's Suite from the Ballet "The Minotaur"; Roy Harris' "Ode to Consonance"; Walter Piston's Symphony No. 7; and Carlos Surinach's "Feria Magica". In addition the following Chamber Works are about to come off the press: Henry Cowell: "Fiddler's Jig" (string orchestra); P. Glanville-Hicks: "Gymnopédie" No. 1 (oboe, harp, and strings); Bernhard Heiden: Sinfonia for Woodwind Quintet; Bohuslav Martinu: Quintet for Piano and String Quartet; and Alec Wilder: Concerto for Oboe and String Orchestra. Also planned is a

re-issue of Elliott Carter's Suite for Saxophone Quartet, revised and transcribed by the composer for four B-flat clarinets.

Other major works to be released during the coming months are: Henry Cowell: Symphony No. 11 (study score); Peggy Glanville-Hicks: "The Transposed Heads" (vocal score of the opera); Roy Harris: "Abraham Lincoln Walks at Midnight" (voice, violin, cello, piano) and "Folk Fantasy for Festivals" (chorus, folk singer, piano); Colin McPhee: Concerto for Piano and Woodwind Octette (2-piano version); and Alexander Tcherepnin: Symphony No. 2 (study score).

Among the Band Works planned for early release are: Arthur Christmann's arrangements of two Chorale Preludes by Brahms; Henry Cowell: Singing Band; Ulysses Kay: Short Suite for Band. Among the smaller releases will be two marches: Donald Luckenbill: "Sagamore Hill" March and Eric Osterling: "Glory of the Sea". In the Goldman Band Series, the first and second movements of Sibelius' "Karelia Suite" will be issued in an arrangement by Richard Franko Goldman.

Finally a very brief, selected view of shorter works which should appear in the course of the coming year: Four Preludes for Organ by H. Leroy Baumgartner; a Sonatina for Clarinet and Piano by Bernhard Heiden; and a Fugue for Woodwinds by Edie Manson. Among the choral publications to be issued are settings by Samuel Adler, Ernst Bacon, Paul Fetter, Roy Harris, Kurt List, Kirke Mecham, Frederick Pike, H. A. Schimmerling, Halsey Stevens, and many others, as well as additional issues of the New York Pro Musica Antiqua Series.

Among forthcoming educational publications: piano pieces mostly for intermediate grades, by Herman Berlinski, Houston Bright, Robert Crane, Vladimir Padwa, and others, and four-hand piano pieces by Robert Muczynski; a progressive method, in three volumes, for class instruction in cello (and bass) playing called "Ensembles for Cellos" by Charles Arnold and Harry Alshin, and easy arrangements of classical music for two and three clarinets by H. S. Hannaford.

In the growing field of recorder music many additional issues of the American Recorder Society Series will be released, as well as recorder ensembles by Alvin Etler, John Gerish, and Ervin Henning.

Special mention should be made of three additional projects in the field of smaller or educational works: a contemplated series of arrangements for Horn and Piano by Joseph Eger, the first of which should some off the press in the near future, a book of folk songs compiled and arranged for use in Junior High Schools, by Rufus Wheeler and Robert Wadsworth, and the issuance of four songs by Henry Purcell, edited by Paul Maynard and Russell Oberlin.

A large number of new catalogues has been issued by AMP during the past year. They include all of AMP's imported as well as domestic publications: Music for Band, Recorder, Organ, Harp, Strings, Winds, Miniature Scores, Orchestra Music for Sale, and a supplement to the catalogue of Orchestra Music for Rental, Vocal Music, and a catalogue of College Songs, Choruses, and Marches. Also two special catalogues appeared, one listing Bach's Cantatas and the other listing music suitable for export. New catalogues of Guitar, Choral, and Piano music are to come out shortly.

LEEDS

Plans Prokofieff Sonatas Complete in One Volume

Leeds Music Corporation will continue to represent the Am-Rus catalogue of Contemporary Russian composers, Israeli Music Publications, Pickwick Music, Ediciones Mexicanas, as well as its own library of American composers.

Among the Russian works to be issued are the first complete one volume edition of the Piano Sonatas of Prokofieff; the Violin Concerto by Shostakovich in the violin and piano reduction; and study scores of the Khachaturian and Shostakovich Violin Concertos and the Shostakovich "Festive Overture" for Orchestra. Other works by contemporary Rus-

sians are the Gliere Horn Concerto; a Concertino for Two Pianos by Shostakovich; 10 Pieces for Piano from the "Romeo and Juliet" Ballet by Prokofieff; Waltz from "Masquerade Suite" by Khachaturian, arranged for band; and Dance for Violin and Piano by the same composer.

A series of piano teaching pieces by American composers as well as piano pieces by Ernst Toch and Nikolai Lopatnikoff will be released in the near future.

In the Pickwick catalogue, Gordon Jenkins' "Manhattan Tower" and Earl Robinson's "Lonesome Train" are available in vocal scores.

Leeds has also acquired the Bob Miller Music catalogue, which contains some of the biggest Hillbilly copyrights in America.

OTHER OPERA in New York

American Opera Society In Handel's "Julius Caesar"

Town Hall, Oct. 9.—The performance of excerpts from Handel's "Julius Caesar" in concert form by the American Opera Society made it plain why this work has always been a favorite among his operas. When Oskar Hagen launched the Handel revival in Göttingen, Germany, in 1920, it was "Julius Caesar", together with "Rodelinda", that proved especially popular. The work was given in New York in 1931 and 1944. And the audience at this most recent performance was carried away by the sumptuous and noble beauty of the arias.

What we hear today, in any Handel opera revival, is in force only a modern approximation of the original music. The role of Julius Caesar, for example, was written for a castrato, a male alto, and today has to be sung either by a female alto, a counter tenor, or by a bass an octave lower. Nor is it practicable to duplicate the Handelian instrumental ensemble exactly. The best that we can do is to respect the style and proportions of the original as closely as possible.

Arnold U. Gamson, conductor; Allen Sven Oxenberg, director; and the others of the American Opera Society concerned with the preparation of this performance worked skillfully and tastefully. Some of the arias were omitted, but many of the most magnificent were retained. These were changed in order and joined not by bits of the original recitative but by a running narration in English, derived from the harmonic structure of the original recitatives.

The harpsichord, absolutely indispensable, was prominent in the score, and the accompaniments to the narration were well handled by Stoddard Lincoln. The arias were sung in Italian, for which a loose English translation was provided in the programs. As in previous performances, dramatic action was suggested by the singers wherever it was possible.

Mr. Gamson conducted the marvelous music affectionately, and he had a first-rate cast to work with. Cesare Siepi sang the title role with rotund tones and amazing flexibility.

As Cleopatra, Leontyne Price (who is singing notably better this season) provided some of the loveliest vocalism of the evening. Her top tones shimmered, and she wove endless phrases with ample breath. The gifted counter tenor Russell Oberlin and Florence Kopleff, as Sextus and Cornelia, enchanted the audience with their poignant duet, "Son nato a sospirar", and were equally effective in other arias. Louis Sgarro was a vige-

orous Ptolemy (a shadowy character in this version of the opera). Donald Gramm, as Narrator, performed his difficult task splendidly.

A bit more narration, to explain more fully the background of each aria and ensemble, would have helped, and a complete synopsis of the action of the original opera might well have been put in the program. Altogether this was a highly rewarding evening.

—Robert Sabin

Long Island Opera At Brooklyn Academy

The Long Island Opera Company gave Puccini's "La Bohème" on Oct. 13 at the Brooklyn Academy of Music. In leading roles were Josephine Asaro (Mimi), Costanzo Gero (Rodolfo), Claudio Frigerio (Marcello), and Josephine Guido (Musetta). Constantine Callinicos, making his New York debut as an opera conductor and currently general director of the Pacific Grand Opera in San Francisco, conducted.

The company opened its season at the Academy on Sept. 29, with "La Traviata", with Dolores Mari (Violetta), Eddy Ruhl (Alfredo), and Calvin Marsh (Germont) in the cast. Salvatore dell' Isola conducted.

Little Orchestra Revives Goyescas

Town Hall, Oct. 15.—To open their tenth anniversary season, Thomas Scherman and the Little Orchestra Society continued their admirable policy of acquainting current audiences with neglected works of the past, in this case Granados' opera, "Goyescas". The occasion also marked the American debut of Pilar Lorenz, a young Spanish soprano endowed with a voice of extraordinary beauty.

A short work in three scenes, "Goyescas" had its premiere at the Metropolitan Opera in 1916, when it

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Pilar Lorengar, who sang in the Little Orchestra's performance of "Goyescas"

had a mild success and was accorded four performances. It has seldom been heard in this country since, although the musical materials of the opera are familiar through the original piano suite of the same name and the Intermezzo, a staple of Pop programs.

Time has neither dimmed nor brightened the opera's merits. It remains a pleasant score, with its romantic Spanish idiom, occasionally reaching an affecting lyric intensity, as in the well-known aria, "La Maja y el Ruisenor". The first two of the three theatrically static scenes are largely choral, fairly rich and fresh in texture. Considering that the score is a development of a series of piano pieces, it is less patchy than might be supposed, but the instrumentation, for all its color, is sometimes clumsy, and the choral writing, when it goes off into academic byways, gets muddy. Its net effect is less striking than the piano "Goyescas", which are excellent pieces of their genre.

As the opera's heroine, Rosaria, Miss Lorengar was both lovely to look at and ravishing to hear. Standing poised and quiet, she poured out effortlessly luscious-sounding phrases, mellow in the lower register and warmly brilliant as the voice went up. She did not color the voice or dramatize the music much, but in her final phrases in "La Maja y el Ruisenor", the soft high tones were as beautiful as one expects to hear.

The soprano's colleagues included Mignon Dunn, as Pepa; Davis Cunningham, as Fernando; and Martial Singher, as Paquiro. Having less to sing, they filled their assignments satisfactorily enough, particularly Miss Dunn, with her opulent mezzo-soprano voice and fervid style. The American Concert Choir, prepared by Margaret Hillis, and the orchestra, all under Mr. Scherman's direction, performed in a vigorous but less than polished style. The opera was sung in Spanish.

As always, Mr. Scherman was due the listeners' gratitude for giving them a chance to reassess music of some historical interest and, in this instance, of introducing to them a voice of outstanding caliber.

—R. A. E.

Fujiwara Opera Offers Madama Butterfly

Brooklyn Academy of Music, Oct. 18.—Currently touring the United States, the Fujiwara Opera Company of Tokyo made its only New York appearances in Brooklyn. The performance of Puccini's "Madama Butterfly" heard on this date was repeated on the evening of the 20th. Gilbert and Sullivan's "The Mikado" was sung on the evening of the 19th and the afternoon of the 20th.

For the Puccini opera, Yosie Fuji-

wara, director, had engaged American singers for the American roles—Talmadge Russell, as Pinkerton; Edwin Dunning, as Sharpless; and Polly Pell, as Kate Pinkerton. They sang in English, while the rest of the company sang in Japanese. This bilingual treatment was not bothersome after the first few minutes, and seemed more satisfactory than having the Japanese attempt English or Italian for the whole evening. As it was, the Japanese translation followed the stresses and phrasing of the Italian more accurately than did the English. (The "Mikado" was reportedly sung in Japanese with key phrases in English.)

The performance had the distinction of a truly charming soprano in the title role, Masako Toda. Petite, light and graceful, effervescent and girlish, she recalled the Butterfly of Hizi Koyke, without displaying quite the beauty of linear movement that the latter achieved. Miss Toda's voice, on the small side, was lovely in quality, except for an occasional vibrato in moments of stress, and it was always squarely on pitch. Musically expressive, Miss Toda's performance was one that would do credit to most opera companies.

The other Japanese singers were less gifted vocally, although acceptable enough—Kiyoko Maruyama, as Suzuki; Hatumi Kikuchi, as Goro; Satoshi Nakamura, as Yamadori; and Takao Tuda, as the Bonze. Mr. Dunning was a smooth-sounding and properly sympathetic Sharpless; Mr. Russell was a well-set-up Pinkerton, whose basically fine voice was often constricted.

Allen Jensen led a small orchestra of barely adequate size, holding the somewhat ragged playing of the ensemble together with considerable aplomb. To ask for more drive in the performance would have been too much, perhaps, under the circumstances. Butterfly's giggling girl friends were utterly captivating to look at in their brightly colored kimonos, and they sang delightfully. The sets were strictly of the unimaginative, touring variety, but they were freshly painted.

—R. A. E.

Ouanga Repeated With Carol Brice

Clarence Cameron White's Haitian opera, "Ouanga", which had had its New York premiere last spring, was repeated at Carnegie Hall on Sept. 29. Carol Brice was the voodoo priestess Mougali, and other leading roles were taken by McHenry Boatwright, Juanita King, and Lisle Greenidge. Henri Elkan conducted.

Dallas Symphony Gets New Acoustical Shell

Dallas.—A new shell, designed for maximum acoustical advantage, is being constructed for use by the Dallas Symphony on its auditorium stage. The set will consist of ceiling pieces of translucent plastic, diffusing light from above, with walls of an unlimited number of small, tall panels, mounted on brace-jacks to provide either a full expanse of hard surface or a spacing of the panels for particular acoustical effect. Both ceiling and walls are designed for flexible use, and can be easily stored as well as contracted or expanded for different-sized ensembles.

Griffith Foundation Announces Program

Newark, N. J.—The Griffith Music Foundation has announced its concert series for the 1956-57 season. The programs this year will include

Gina Bachauer, Walter Gieseking, Byron Janis, and Moura Lympany, pianists; the Juilliard Quartet, the Robert Masters Quartet, and the Quartetto Italiano; the Boston Symphony Orchestra, the Philadelphia Orchestra, and the Vienna Philharmonic; presentations of "The Mikado", by the Fujiwara Opera Company of Japan, and "Madame Butterfly" by the NBC Opera Workshop; and a performance by the Royal Danish Ballet.

Other events will include a series of young people's concerts, in which the Little Orchestra Society, under Thomas Scherman, will take part, and a Fiesta Mexicana.

San Antonio Symphony Announces Plans

San Antonio.—The San Antonio Symphony, Victor Alessandro, musi-

cal director, has announced plans for its 1956-57 season. Soloists with the orchestra will be Leopold Lafosse, Nannette Levi, and Isaac Stern, violinists; Leonard Rose, cellist; Jose Iturbi, Karl Leifheit, and Witold Malcuzynski, pianists; and Ariel Hall, harpist. Singers will include Josephine Antoine and Dorothy Kirsten, sopranos; Mildred Miller, mezzo-soprano; Lorna Sydney, contralto; Hugh Thompson and Richard Tucker, tenors; and John Drury, bass.

Fausto Cleva will appear as guest conductor, and the Southern Methodist University Concert Choir and the San Antonio Concert Choir will perform with the orchestra during the season. The Chicago Opera Ballet, with Maria Tallchief and George Skibine as soloists, will present the ballets "The Merry Widow" and "Revenge", and the Fujiwara Opera Company will be heard in "The Mikado".

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New Recordings

Monteux First

Verdi: "La Traviata". Carteri (Violetta), Valletti (Alfredo), Warren (Germont); Rome Opera House Orchestra and Chorus, Pierre Monteux conducting (RCA Victor LM-6040 \$11.95)
★★★

Victor here offers its second recording of the complete "La Traviata" on three disks, the first, on two disks, having featured Albanese, Peerce and Merrill under the direction of Toscanini. This is said to be the first performance of the opera ever to be heard in this country under the baton of Mr. Monteux although he has conducted it many times in Europe. It also brings to prominence the young Italian so-

prano, Rosanna Carteri (not unknown to the record public, to be sure), who made her American debut two years ago with the San Francisco and the Chicago opera companies.

This is, from all points of view, a beautifully made recording. Miss Carteri negotiates her D flats and her coloratura with the freshness and abandon of sure-footed youth. Cesare Valletti, a remarkably tasteful and restrained artist among Italian tenors, is an elegant, though occasionally dry, Alfredo. Leonard Warren, as Germont, sings with his accustomed earnestness, power and irreproachable musicianship. A benign but Gallically unsentimental task-master, Mr. Monteux insists upon precision as well as life, motion and sprightly tempos. He also has respect for Verdi's

orchestral writing and is not averse to letting instruments sing out when they have something to sing about.

Technically, the recording is superior to most opera recordings. By spreading comfortably over three disks instead of crowding into two, the grooves do not run so far into the center as to produce distortion at the end of each side. The vocal-instrumental balance is good, and there is something like opera-house resonance in the liveness of the sound.

An unusual bonus packaged with the album is Dumas's complete novel "Camille", upon which the opera is based, handsomely printed in a large book.

—R. E.

Haydn Selection

String quartets in C, Op. 33, No. 3 (The Bird), and in B flat, Op. 76, No. 4 ("Sunrise"). Quartetto Italiano. (Angel 35297, \$4.98)
★★★

Piano Sonatas No. 8, in A flat; No. 10, in G; No. 25, in C minor; No. 30, in E. Kathleen Long, piano (London LL 1380, \$3.98)
★★★

Concertos for Harpsichord in D and in G. Helma Elsner, harpsichord; Pro Music Chamber Orchestra of Stuttgart, Rolf Reinhardt, cond. (Vox PL 9810, \$4.98)
★★★

Haydn's inexhaustible originality is everywhere apparent on these three disks. No matter how familiar the music, the ideas seem ever fresh, and surprise follows surprise as the works pursue one novel path after another. One has only to study the contrasting textures in the Scherzando of "The Bird" or the harmonic twists in the Adagio of the "Sunrise" to find immediate confirmation of this inventive genius. The Quartetto Italiano plays these extraordinary scores with a silken sheen that glimmers with delicate lights and shadows. The quiet, fine-grained tone in the Adagio of the "Sunrise" is outstanding.

Listening to the four keyboard sonatas played here with such life and warmth by Kathleen Long, one is puzzled anew by their neglect by both pianists and recording companies. How rich harmonically is the wonderful first movement of the C minor Sonata, whose opening phrase sounds so Brahmsian.

Haydn seems less enterprising in the two harpsichord concertos, played with clean vigor by Miss Elsner, but that scarcely takes them out of the realms of superior music; and who could resist the good humor of the Rondo in the D major Concerto? The harpsichord, in this case, is recorded in true perspective, but seems overshadowed by a too strong orchestra.

—R. A. E.

Records in Brief

On first hearing William Steinberg's recording, with the Pittsburgh Symphony, of Brahms's First Symphony (Capitol P 8340)★★★ seemed to stress excessively the ponderous elements in the work. Repeated hearings prove this first impression wrong, for the performance now seems to be one of breadth and majesty. The sound is rich and luxurious.

The Philadelphia Orchestra's recent performance, with Eugene Ormandy conducting, of Beethoven's Fifth Symphony and Mozart's Symphony

No. 40 (Columbia ML 5098)★★★ can be counted among its least successful efforts. The orchestra sound would be magnificent for Wagner, but such tonal splendor in a Mozart symphony is completely out of place. The Beethoven fares considerably better, but even here the music's intellectual content is sacrificed for lush sound.

One of the greatest services of the modern recording industry has been to revive forgotten masterpieces of the Baroque period, such as the Torelli concerti grossi. I Musici can be heard in five of these—Nos. 2, 3, 6, 9, and 12 from Op. 8 (Epic LC 3217)★★★. The performances are excellent and stress the deep emotional content of the slow movements.

Sir Thomas Beecham makes his debut on Angel Records with excellent readings of Schubert's Symphony No. 6 and Grieg's Overture "In Autumn", Op. 11, and "Old Norwegian Romance with Variations", Op. 51 (Angel 35339)★★★. The orchestra is the Royal Philharmonic, which gives clean, precise, and peppery performances. Under the hands of Sir Thomas, these works glow with intensity, and the songful moments sing crisply and energetically.

Brilliant, colorful, and idiomatic performances of Ravel's "Valses Nobles et Sentimentales", "Ma Mère l'Oye", and "Minuet Antique" are given by the Orchestre National de la Radiodiffusion Française, under André Cluytens (Angel 35173)★★★. The disk also offers the Introduction and Allegro, with Lily Laskine, harp; the Pascal Quartet; Jean-Pierre Rampal, flute; and Ulysses Delécluse, clarinet.

Mozart's Symphonies No. 40 and 41 are performed by the Bamberg Symphony conducted by Jonel Perlea (Vox PL 9450)★★★. The "Jupiter" receives a vigorous, fluent reading, as well-paced as it is songful; the slow movement of the G minor is less gracefully wrought, and the minuet is taken at too brisk a tempo.

Antal Dorati conducts the Minneapolis Symphony in an album of Brahms (Mercury MG 50072)★★★. The Third Symphony is given a stirring, lyrical, well-paced performance, broad and firm in line. Orchestral balance is very good. The reading of the "Tragic Overture" does not stimulate—but that of the "Academic Festival Overture" does.

Pleasant performances, distinguished by sensitive control of piano tone in the impressionistic manner, are given of Charles Griffes' "Three Tone Pictures", Op. 5, "Fantasy Pictures", Op. 6, and "Roman Sketches", Op. 7, by the accomplished Minneapolis pianist, Lenore Engdahl (MGM E3225)★★★

Under the title "Two Grand", Whittemore and Lowe offer their own suave arrangements of eight popular songs of high caliber (Rodgers' "Falling in Love with Love" is an example) and of six pieces by Fritz Kreisler. The playing is as stylish as could be wished. (RCA Victor LM 1989)★★★

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In the news 20 years ago

In the 1936 San Francisco Opera season, Fritz Reiner (left) made his local opera debut conducting "Tristan und Isolde". With him are the two leading singers of the performance, Lauritz Melchior and Kirsten Flagstad



Two opera seasons open—in San Francisco, with "La Juive", and in Chicago, with "La Fiamma". In the Halévy opera were Giovanni Martinelli, Ezio Pinza, and Elizabeth Rethberg. In the Respighi opera were Rosa Raisa, Eleanor La Mance, Sonia Sharnova, Joseph Bentonelli, and Stephano Ballarini.

John Barbirolli makes his American debut, as new conductor of the New York Philharmonic-Symphony,

in Carnegie Hall before a capacity audience.

Franco Ghione and Victor Kolar are engaged as co-conductors of the Detroit Symphony, and Hans Kindler leads the National Symphony in its opening concerts of the season in Constitution Hall.

Massine's choreographic version of Berlioz's "Symphonie Fantastique" has its first New York performance.

European Festivals Are Announced

Geneva.—The European Association of Music Festivals has announced the 1957 calendar of events, still incomplete. The following festivals so far have set their dates: Aix-en-Provence—July 10 to 30; Bayreuth—July 23 to Aug. 25; Berlin—Sept. 22 to Oct. 8; Besançon—Sept. 5 to 15; Bordeaux—May 20 to June 2; Florence—May 4 until the end of June; Granada—June 24 to July 4; Helsinki—June 1 to 17; Holland—June 15 to July 15; Lucerne—Aug. 18 to Sept. 7; Munich—Aug. 11 to Sept. 10; Perouse—Sept. 20 to Oct. 2; Strasbourg—May 20 to June 10; Venice—Sept. 11 to 25; Vienna—June 1 to 23; Wiesbaden—May 7 to June 2; Zurich—the month of June.

Organists' Congress To Be Held in London

London.—The International Congress of Organists is to be held here from July 27 to Aug. 2, 1957. It will be sponsored by the Royal College of Organists, the Incorporated Association of Organists, the American Guild of Organists, and the Canadian College of Organists. Ralph Vaughan Williams will preside over the congress, and Sir Reginald Thatcher, Sir William Harris, S. Lewis Elmer, and Gordon D. Jerrry will serve as vice-presidents.

The congress will include lectures and demonstration workshops, as well as organ recitals by Francis Jackson, C. H. Trevor, Ralph Downes, Harold Darke, and John Dykes Bower.

German-American Festival Planned

Plans have been announced by Gerhart von Westermann, general manager of the Berlin Philharmonic, for a German-American Music Festival to be held in Berlin next June, sponsored by the orchestra. American conductors will lead the Philharmonic and will perform American music, with artists from this country as soloists.

Scheduled to appear are Thomas Scherman, Franz Allers, and George Szell, conductors. Soloists will include Camilla Williams, soprano; Lawrence Winters, baritone; John Sebastian, harmonica player; and Danny Daniels, tap dancer.

Mr. Daniels will be soloist in Morton Gould's Concerto for Tap Dance and Orchestra. Other composers to be represented by works are Ernest Bloch, Paul Creston, Aaron Copland, Roy Harris, Kurt Weill, Samuel Barber, and George W. Chadwick.

Cello Society Formed In New York

The Violoncello Society, Inc., an organization of performers on the instrument, has recently been formed, with headquarters at 201 W. 54th Street, New York 19, N. Y. Its plans include six informal evenings during the season when cellists will meet, present interesting compositions, and have distinguished guests. Encouragement of new music for the instrument will also be stressed.

Officers are Pablo Casals, honorary president; Bernard Greenhouse, president; Jascha Bernstein, first vice-president; Luigi Silva, second vice-president; George Koutzen, secretary; and Daniel Saidenberg, treasurer.

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Winifred Cecil Opens Seventh Year of Series

"The Joy in Singing" Presented at Town Hall

Winifred Cecil, who is launching the seventh year of "The Joy in Singing" in November, at Town Hall, can now observe the tangible fruits of this unusual project in the form of scholarships donated by young singers who first won success through it. Sarah Mae Endich and Helen Clayton, both former members of the course, have already sent in their contributions for the coming season.

From its inception in 1949-50, this series has received the enthusiastic support of eminent artists, among them Arturo Toscanini (who sent a charming letter of encouragement with his check this year), Jarmila Novotna, Risë Stevens, Ezio Pinza, Thomas Scherman, and many others. Among those who will assist Miss Cecil this year as pianists, composers, or accompanists will be Paul Ulanowsky, Celia Dougherty, Gibner King, and Nathan Price.

Began with Eight Members

"The Joy of Singing", which began with eight members ("seven of them friends and one a person who wandered in by mistake", as Miss Cecil observes with a twinkle in her eye), now draws audiences of over 400 and scores of participating singers. Miss Cecil's major objective in founding it was to show artists how to project their talents, to create a living contact with the audience, and to utilize every artistic and personal resource at their command. The sessions give the members the sense and the challenges of a real recital. Tickets are sold and programs printed.

Programs are made up of songs and arias and oratorio excerpts of all types in many languages. After a singer performs a work, the performance is analyzed by Miss Cecil and the others, with audience participation invited. After the performance has been thoroughly analyzed and discussed, the singer then repeats it, benefiting from the analysis and suggestions.

Friendly Spirit Reigns

One of the pleasantest things about the sessions is the friendly spirit in which the suggestions are made. "Everyone wants the singer to succeed," says Miss Cecil, no matter what suggestions he may have for improvement. The audiences are thickly sprinkled with singers, conductors, managers, and other professional artists. Miss Cecil still remembers the day when a member of the audience asked to speak, after Helen Clayton (later to sing with the New York City Opera and to become the lead in several Broadway shows) had sung Tchaikovsky's "At the Ball". "I have never heard that song, except in Russian", said the lady, "and it sounds so beautiful in English as this young artist has done it that I should like to ask you to repeat it." The lady turned out to be Jarmila Novotna who has often been a listener at sessions.

The objective of this series is not to give local lessons, but to help the singers to communicate everything that they possess both innately and through training. One day, a young baritone about to leave for Europe launched confidently into an aria in French. Miss Cecil knew from his "glazed eyes" and his general deport-



At an NBC telecast of "The Joy in Singing" participants are (left to right) Winifred Cecil; Arthur Van Horn, the announcer; Risë Stevens, of the Metropolitan Opera; Miles Kastendieck, critic of the "New York Journal-American"; Thomas Scherman, conductor of the Little Orchestra Society; and Leonard Sillman, producer of "New Faces".

ment that he did not know exactly what the text meant. When she asked him if he did, he angrily retorted "of course I know", but when she then requested him to translate the opening word "combien" ("how much"), he muttered that he "had an idea" what it meant but could not say exactly. Miss Cecil smilingly told him that he would not get very far in France until he did.

It so happened that another young baritone followed next on the program, and at the end of his song he burst out with, "please ask me; I know what every word means!" A conductor who happened to be in the audience offered an engagement to this young singer, and gave some important advice to the other. "Worse than your not knowing the meaning of what you were singing was your angry reaction to criticism," he told him. "No conductor would want to hire someone with whom he could not work."

Audiences learn much through these sessions, and, as Miss Cecil knows from her own career, an evening of living song interpretation needs an understanding audience. Not

only the language but the character of the song must be clear to the listeners, if they are to comprehend what the artist puts into his performance. These sessions form an ideal framework for auditions, and concert managers and salesmen at conventions in New York have visited them at the suggestion of national organizations such as Columbia Artists Management. Two sessions have been telecast by the National Broadcasting Company, and Miss Cecil is now flown up to Buffalo once a week to hold a series there, under the sponsorship of the University of Buffalo.

Singers of any age can audition for the series. Anyone who has the desire to perform may sing for Miss Cecil. For although many of the members, like Betty Allen, Rawn Spearman, Ethel Barrymore Colt, and Teresa Green, have established solid professional reputations, the series is not limited to potential "successes" but open to all to discover what they can do. "If they have the ability in them," says Miss Cecil with gusto, "I'll get it out of them!"

—Robert Sabin

Duluth Orchestra Sets Season Plans

Duluth, Minn.—The 24th season of the Duluth Symphony, under the direction of Hermann Herz, opened on Oct. 19. This marks Mr. Herz's seventh year as conductor.

The season will consist of the usual seven subscription concerts and two youth concerts. Artists to be heard will be Zvi Zeitlin, violinist; Gina Bachauer, pianist; Robert Bevlerley, first clarinetist of the orchestra; and the Pro Musica Trio, consisting of Herman Clebanoff, violin, Nina Mesirov Minchin, piano, and Karl Fruh, cello. The opera "Madam Butterfly" will be given in concert form with Ellen Faull, Rosemary Anoe, Walter Fredericks, Cornell MacNeil, Allan Keller, Ernest Anderson, Lawrence Gray and Mary Ludemann.

The complete "Nutcracker" ballet, with narrator, will be presented in December. The script was written by Antal Dorati, conductor of the Minneapolis Symphony. The ballet was played by the Duluth orchestra two seasons ago.

At the final concert the orchestra will perform Bach's "St. Matthew Passion", with Jacqueline Murphy,

Rosemary Anoe, John Toms, and Raymond McAfee as soloists, assisted by the combined choirs of the First Lutheran Church, the University of Minnesota, Duluth Branch, and the Superior State College of Superior, Wis.

Mozart Requiem To Be Performed

Montclair, N. J.—The Oratorio Society of New Jersey, Peter Sozio, conductor, will perform the Mozart "Requiem" on Nov. 4 at East Orange High School. Soloists will be Louise Natale, soprano; Margaret Wilson, contralto; Walter Carringer, tenor; and Gordon Meyers, bass.

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Yugoslav Dancers In New York Debut

Carnegie Hall, Oct. 11.—Exciting and beautiful folk dances were offered by the Yugoslav State Company of dancers, singers and musicians, in its New York debut. The 55-member troupe, organized in 1948, comes from Belgrade, where it is known as the "Kolo" company, taking its name from the dance that most typifies the Serbian region. The company is subsidized by the Yugoslav government, which co-operates in sending them on international tours.

"Slavonic Rhapsody" was the title given to the sequence of dances that filled the program. It had been shrewdly arranged by Olga Skovran, director of the troupe, to give a sampling of the rich variety of dances to be found among the many cultures encompassed in modern Yugoslavia. The dances followed one another swiftly, with enough differentiation in style and pattern to keep them from growing monotonous. Against the plain back drop the bright, multi-colored folk costumes showed up vividly. Off to one side was the instrumental ensemble, made up of various combinations of strings, winds, an accordion, and mandolins.

The skill of the highly trained dancers was manifest in the precision with which they executed the ceaseless fast small steps that kept their bodies constantly jiggling, alive, and on the move. Group patterns were formed and reformed with the smoothness of flowing water. No breathlessness was apparent as the dancers accompanied their movements with songs, both in unison and in parts. And there were tricky syncopated rhythms stamped against the instrumental music.

Outstanding in the wholly absorbing evening was the Teshkoto from Macedonia, in which a row of men did a series of slow pliés on one leg, the other leg held in a variety of positions, all to the accompaniment of a tupan, a large drum beaten in an improvisatory manner with two kinds of drumsticks. The Shota, a dance of the Shiptars, an Albanian minority, was a captivating duet in which the male dancer's sinuous arm movements had a decidedly oriental flavor. One Kolo (a kind of reel) from Eastern Bosnia proceeded superbly through its intricate patterns unaccompanied except for the stamping of feet and the clinking of the metal jewelry on the women's costumes. In contrast was the Lindjo from Dal-

matia, which almost resembled a square dance, complete with caller and a sort of drone accompaniment provided by a liritzia, a plucked three-stringed instrument, with the player seated in the center of the dancers.

A full house greeted the company rapturously, and the only bar to complete enjoyment was a printed program that had nothing to do with the order of the events onstage. The program was repeated in Carnegie Hall on the afternoon of Oct. 13 and in the Brooklyn Academy of Music on Oct. 12.

—R.A.E.

Festivals at Granada, Santander and Seville

Madrid.—Spain this past summer featured three separate festivals of music, at Granada, Santander, and Seville. Partially supported by government funds, they enjoyed a season from June to October. Full advantage was taken of local scenic color, the concerts being held in open-air squares in the cities or else in old and historically interesting places and similar sites. Evident this year was a cosmopolitan flavor in the audiences.

The series at Granada saw performances by the Orquesta Nacional de Espana, under conductors Eduardo Toldrá, Lorin Maazel, and Ataulfo Argenta, and the Agrupación Nacional de Música de Camara, plus the Coros de Radio Nacional de Espana, directed by Odón Alonso. The Sadler's Wells Ballet of London and the dancer Antonio and his ensemble also appeared.

Soloists on the programs were Louis Kentner and Walter Gieseking, pianists; Yehudi Menuhin, violinist; Gaspar Cassadó, cellist; and Andres Segovia, guitarist.

In addition to standard repertory, these concerts featured the new "Children's Legends" by Oscar Esplá; the Quartet Toni Mass of the 16th-century Spanish polyphonist Victoria; and contemporary works by Adolfo Salazar, Cristóbal Halffter, Fernando Remacha, and Joaquín Rodrigo. The ballet "The Bird's House", with music by Federico Mompou, arranged and orchestrated by John Lanchbery, was done by the Sadler's Wells troupe. Antonio and his ensemble also gave the world premiere of Halffter's "Fantasía Gallega", a ballet based on popular Galician tunes.

The Sadler's Wells Ballet appeared also at the Santander Festival, as did the Paris Opera Ballet and Antonio's Spanish Ballet. Orchestras in this series were the Orquesta Nacional de



Former President Harry Truman helps the cause of music by enrolling in the Monessen-Belle Vernon Civic Music Association during a visit to Monessen, Pa. Left to right are Mrs. Paul Latkanick, chairman, membership campaign; Mrs. O. J. Kreger, Jr., volunteer worker; Paul Fairly, Civic representative; Mr. Truman; and Hugo Parente, Mayor of Monessen.

Espana, under Enrique Jorda, and the Orquesta de Camara de Madrid, under Odón Alonso. Jascha Horenstein also conducted, and there were performances by the Coros y Dancas de Espana, the Coros de Radio Nacional, and the chamber ensemble of the Berlin Philharmonic. Soloists included Jose Iturbi, pianist; Nicanor Zabaleta, harpist; and Agnes Giebel, soprano; Sieglind Wagner, contralto; Peter Oeffmans, tenor; and Kim Borg, bass. Performances of the Brahms "Requiem" and Beethoven's Ninth Symphony, as well as a Mozart series, were outstanding events.

The Seville Festival presented three performances this year of Rossini's "The Barber of Seville"—the approach-

priate setting for the work, to be sure. The cast comprised singers from La Scala in Milan, the Rome Opera, and San Carlo in Naples. They were sponsored by the Italian government. The Orquesta Nacional collaborated in these productions, directed by Alberto Erede. Subsequent programs offered Mozart's "Coronation" Mass and Beethoven's Ninth Symphony, conducted by Mr. Erede and by Enrique Jorda, with the Orquesta Nacional and the Orfeón Donostiarra. Soloists included Hilde Gueden, soprano; Consuelo Rubio and Sieglind Wagner, contraltos; Peter Oeffmans, tenor; and Kim Borg, bass. The violinist Mischa Elman also appeared as soloist.

—Antonio Iglesias

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Three Serbs from the Yugoslav State Company, which made its New York debut on Oct. 11, leap high in the air in a dance called Chopsku.

OBITUARIES

EMIL BEYER

Cincinnati.—Emil Beyer, 56, pianist, teacher, and composer, died suddenly on Sept. 30 of a heart attack after a full day of teaching.

Born in Leipzig, Germany, he came to this country in 1937, spending his first four years as an instructor of piano at Dennison University. He later opened his own studio in this city.

While on the Continent, he had taught in Leipzig, Barcelona, and Zurich, and had given concerts in those cities as well as in other parts of Germany, Spain, and Switzerland. In this country he had performed in Boston, Mass., and on many occasions in Cincinnati and neighboring cities and universities.

Mr. Beyer was founder-president of the Beyer Musical Society, an organization with membership in the Ohio Federation of Music Clubs and affiliated with the National Federation of Music Clubs.

The composer of works for piano, organ, voice, and chorus, Mr. Beyer was a member of the Ohio Music Teachers Association, National Guild of Piano Teachers, Music Teachers National Association, and the American Association of University Professors.

Surviving are his widow, Ruth, a lyric soprano, and his 82-year-old father, who lives in Leipzig.

HOMER SAMUELS

Rancho Santa Fe, Calif.—Homer Samuels, 67, husband and former accompanist of the renowned coloratura soprano, Amelita Galli-Curci, died at their home here on Oct. 15.

From 1909 to 1913 Mr. Samuels was a pupil of Josef Lhevinne in Berlin. On his return to this country he served as accompanist for Emmy Destinn, noted operatic soprano, and in addition was heard with such violinists as Carl Flesch and Arrigo Serato.

In 1917 he became Mme. Galli-Curci's accompanist, and four years later, on Jan. 15, 1921, in Minneapolis, they were married. Although she had only been a member of the Metropolitan Opera for two months at that time, the soprano had already earned a wide reputation through appearances in South America, with the Chicago Civic Opera, and on concert tours of the United States.

Besides his widow, Mr. Samuels is survived by a twin, Harvey Samuels, a retired Minneapolis dentist.

COLIN O'MORE

Lakeland, Fla.—Colin O'More, 66, a member of the faculty of Florida Southern College, died Sept. 22. A tenor, Mr. O'More toured in light opera before entering the concert field in the 1920s. He was active in the early days of radio and pioneered in television production before leaving the network broadcasting field. Surviving are his widow, Mrs. Katherine O'More, and several brothers and sisters.

MAUD ALLAN

Los Angeles.—Maud Allan, 73, a pioneer in the field of modern dance, died Oct. 7 after several years of ill health.

Born in Toronto, Canada, Miss Allan was trained in music and painting as well as the field which became her lifetime art. As a dancer she wished to revive the Greek classic dance, and usually appeared barefoot

in a loose Greek gown. The height of her career came between 1903 and 1910, following her debut in Vienna in "The Vision of Salome", done to Richard Strauss' music. She subsequently became noted for this role, as well as her interpretations of Rubinstein's "Valse Caprice" and Mendelssohn's "Spring Song". In 1917 her dance to Johann Strauss's "Blue Danube" was hailed as one of the finest of her career.

Miss Allan had no living relatives.

HENRY CLOUGH-LEIGHTER

Boston.—Henry Clough-Leighter, editor-in-chief of the E. C. Schirmer Music Company of Boston, died recently at the age of 82. Mr. Clough-Leighter was born in Washington, D. C., and was a child prodigy in music, composing in his early teens. He was educated at George Washington University in Washington and at Trinity University in Toronto.

After holding several posts as organist and choirmaster, he was engaged by the Howe School of Music in Boston as an instructor. Subsequently he joined the editorial staff of the Oliver Ditson Company, remaining with the firm when it was purchased by E. C. Schirmer.

He edited several musical collections and pedagogical works and composed more than 200 cantatas, songs, choral works, and organ transcriptions and vocal arrangements.

HUGO GRUNWALD

Hugo Grunwald, a teacher of piano and voice for many years until his retirement fifteen years ago, died in New York on Oct. 2 at the age of 87. Born in Stuttgart, Germany, he came to this country in his youth. During his career he taught at the New York College of Music, the Benjamin School for Girls, and the Lambert School of Music.

In 1905 he was one of the founders of the Bohemians, which last year celebrated its 50th anniversary. He was a vice-president of the group at his death. Mr. Grunwald was also a founder and director of the Musicians Foundation, a group to aid needy musicians.

He leaves a daughter, Mrs. Alex Barrett; two brothers, a sister, two grandchildren, and three great-grandchildren.

LEWIS HOWELL

Philadelphia.—Lewis James Howell, 77, composer, music teacher, and baritone, died here on Oct. 14. The composer of two operettas, he had appeared in many sections of this country and Canada with his own company. He sang in opera in Italy and in Montreal and with the Philadelphia Opera. At one time in charge of music at the University of Delaware, he was former head of the Temple University vocal department. He was president of the Philadelphia Music Teachers Association and a founder of the Pennsylvania Music Teachers Association.

Surviving are his widow, the former Nina Prettyman, and a daughter, Jean.

JACK A. BARNETT

Jack A. Barnett, 46, conductor for many years of the all-city high-school orchestra, died on Aug. 6 in New York City after a long illness. He served 14 of his 18 years in the city school system on the staff of James Madison High School in Brooklyn. Survivors include his widow, two daughters, and a brother.

LORENZO PEROSI

Rome.—Msgr. Lorenzo Perosi, composer of religious music and director of the Vatican's Sistine Choir, died Oct. 12 at the age of 83. A prolific composer, Msgr. Perosi wrote 11 major oratorios before 1912, more than 30 Masses and over 200 psalms, hymns, and other sacred works. He was ordained a priest in 1895, when he was already director of music at St. Mark's Cathedral in Venice. In 1902 he was appointed lifetime director of the Sistine Choir and Vatican music service. He served in this capacity under five popes.

JOHN HAND

John Hand, 70, former opera singer and founder of the New York Light Opera Guild, died on Oct. 11. Born in Benjamin, Utah, Mr. Hand studied at the University of Utah and completed his operatic training in New York and Germany. At a time

when many American singers changed their names to foreign-sounding pseudonyms, he not only refused to do so but insisted on being billed as a "new American tenor". Mr. Hand formed the New York Light Opera Guild in 1931 to present young singers in stage debuts before the press and public. He was its director for many years.

Surviving are his wife, Mrs. Ruth Woman Hand; two sons, Loris T. and John Jr.; three daughters, Mrs. LeGrande Chandler, Mrs. Marian Margetts, and Mrs. Ralph Edgel; and a brother, David Hand.

HENRY B. GURNEY

Philadelphia.—Henry B. Gurney, 83, operatic tenor and for 32 years a voice teacher at Temple University, died Oct. 7. Born in this city, he made his operatic debut in Italy in 1906. During his career he sang in New York, London, and Milan. He was a former soloist with the Philadelphia Operatic Society.

ORCHESTRAS in New York

(Continued from page 23)

moving piece, dating back to 1944, displaying the modern possibilities of the three instruments in solo and in ensemble, which it does exhaustively if not particularly movingly. It probably will never get a better performance.

The opening Handel concerto suffered from elephantiasis. For rea-reasons undisclosed, Mr. Mitropoulos chose to pit the entire string section of the orchestra against the concerto with the result that the concerto grosso style was completely askew and the solo instruments all but obliterated.

—R. E.

At the Sunday afternoon concert on Oct. 21, the first broadcast of the season, Mr. Mitropoulos repeated the Handel, Beethoven, and Barber works, and made one program change—the Polka and Fugue from Weingartner's "Schwanda". The performance of this was stunningly effective, as clear in detail as it was resplendent in sonority. Be it also noted that Mr. Mitropoulos was given an ovation for a highly sensitive interpretation of the haunting Barber score. —R. S.

American Symphony Begins Free Series

American Symphony of New York, Enrico Leide, conductor. Charlotte Price, soprano. Hunter College Assembly Hall, Oct. 19:

WAGNER PROGRAM

"Rienzi" Overture; "Dich theue Halle" from "Tannhäuser"; Prelude and Love-Death from "Tristan und Isolde"; Ride of the Valkyries from "Die Walküre"; Preludes to Acts I and III of "Lohengrin"; "Siegfried Idyll"; and Prelude to "Die Meistersinger".

The American Symphony of New York began its season of free concerts with an all-Wagner program. The emphasis was on the melodic rather than the dramatic Wagner, and Mr. Leide drew from his musicians interpretations that seemed to please the receptive audience. Miss Price was warmly received for her efforts in the "Tannhäuser" and "Tristan" arias. Before the formal program opened, the orchestra performed an elegie for strings in memory of A. Goutkin, librarian and co-founder of the American Symphony.

On Nov. 16, the orchestra will appear with a cast of singers in excerpts from several operas. On Dec. 14, a 13-year-old violinist, Billy Sohni, will be soloist. —W. L.

Stanley Babin Heard In Beethoven Concerto

Carnegie Hall, Oct. 20.—Stanley Babin, making his initial appearance with the orchestra, was the soloist in the New York Philharmonic-Symphony's first Saturday evening concert of the season. The young Latvian-born, Israeli-raised, American-trained pianist enhanced the favorable impression he created in his Town Hall debut recital last October with his performance of the Beethoven C major Concerto.

A splendidly equipped and gifted pianist, Mr. Babin played this familiar work con amore and with a brilliant but subordinate virtuosity. Scales and arpeggios flowed from his fingers like oil; his trills, for speed, evenness, and beautiful shading, were among the finest that I have heard; and his tone never lost its singing quality even in the more percussive section of the cadenza—he played the third of the three Beethoven wrote. Under Mr. Mitropoulos' sympathetic direction, the orchestra gave the young pianist the support he needed and the overall performance was a memorable one.

The remainder of the program—Barber's "Capricorn Concerto" and Beethoven's Fifth Symphony—were repeated from the Oct. 18 concert. —R. K.

Brooklyn Philharmonia Opens Season

The 134th season of the Brooklyn Institute of Arts and Sciences was officially opened on Oct. 22 at the Brooklyn Academy of Music with the first concert of the year by the Brooklyn Philharmonia under Siegfried Landau. The occasion also marked the 20th anniversary of Julius Bloom as director of the academy.

Stanley Babin, pianist, was the evening's soloist in Beethoven's "Emperor" Concerto. The remainder of the program consisted of Beethoven's "Egmont" Overture, the finale from Dvorak's "New World" Symphony, the March from Tchaikovsky's "Pathétique" Symphony, three dances from Mr. Landau's "Penelope" Suite, and the overture to Strauss's "Die Fledermaus".

The gala concert was open to the public without charge, financed by a grant from the Music Performance Trust Fund.



Cecil Howard, president of the Shelby and Cuthbank (Mont.) Community Concert Association, congratulates Jon Crain after his concert in Shelby last spring. Left to right: Norbert Costello, vice-president; Edward Schick, accompanist for Mr. Crain; Margaret Blackburn, Community representative; Mr. Crain; Mr. Howard; Mrs. Robert Abel, association secretary; and Edward Daubenspeck, publicity chairman

Eight Conductors Heard In Rome Basilica Series

Rome—The fourth-century Basilica of Massenzio featured a two-month, twice-weekly concert series, played before capacity audiences, which included a performance by Fernando Previtali of Monteverdi's "Magnificat" and Stravinsky's "Symphony of Psalms". Artur Rodzinski was not able to open the series, as planned, but the roster of conductors included Herbert Albert, Fabien Sevitzky, Vladimir Golschmann, Dean Dixon, Jean Morel, and Peter Maag. The series concluded with Francesco Molinari-Pradelli conducting Tchaikovsky's Violin Concerto, with Bronislaw Gimpel as soloist.

Rudolf Moralt of Vienna directed Haydn's "The Seasons", which is having a vogue in Italy. Bonaventura Somma's Santa Cecilia choir made a splendid showing in this work; they were alert and controlled, and produced fine shades of coloring.

One of the most interesting of Mr. Previtali's concerts included excerpts from Donizetti's opera "Il Duca d'Alba" and Pizzetti's vivid scenic oratorio "Abramo e Isaaco." The celebration of Pizzetti's 75th birthday was marked by a concert of his lesser-known works at the Accademia Filarmonica, with the collaboration of the chorus and orchestra of the radio.

Songs Composed By Poets

Two other unusual musical offerings occurred this summer. Giorgio Favaretto, Italy's chief accompanist, who teaches vocal interpretation at the Santa Cecilia, presented a fascinating program of writers who composed songs—Nietzsche, Rousseau, and Garcia Lorca. Pianist Renata Borgatti, daughter of the famous Wagnerian tenor, gave several lecture-recitals at the Santa Cecilia, with program music as her theme, choosing examples from the English virginalists, Couperin, Rameau, and pre-Bach German composers, as well as from the romantics and impressionists.

American performers have been in Rome in profusion. The Robert Shaw Chorale and Concert Orchestra were warmly welcomed in early summer on their first visit. Harpsichordist Ralph Kirkpatrick provided an absorbing program at the Filarmonica Romana which included, by special request, a selection of Frescobaldi's works. This was the first time he had played Frescobaldi in public.

A series of concerts was held at the United States Embassy, in which Ful-

bright students figured. Well-received concerts with young American performers have also been given in many centers in Italy, stressing contemporary works. At the Rome Associazione Artistica Internazionale, one such program, entirely dedicated to Fulbright composers, performed by Fulbright interpreters, attracted a large and interested public. Among the performing artists was Ivan Davis, who was awarded the "Premio Assoluto Ciccolini" at the 1956 Castella international Piano Contest. In company with the composer, he presented a work for four hands by Richard Maxfield. Marshall Bialosky's well-made Piano Sonatina was most musically handled by Norma Spangler.

Music of less controversial nature was provided by Nicholas Flagello's song-cycle "La Terra", sung by Ezio Flagello—a bass with power and beauty of voice. Other works included a Violin Sonata by Donald Martino; a concert piece for violin by George Sturm, (both played by Herbert Baumel and Eleanor Lipkin), and a piano sonata by Louise Talma, presented by Ruth Budnevich.

Goffredo Petrassi is the composer-in-residence at the United States Rome Academy this year, and the summer concert there drew a large audience. Yehudi Wyner's terse, tense style, eschewing all exterior rhapsody, was in direct contrast, in some songs and a Violin and Piano Duo, with the mellifluous character of Stanley Hollingsworth's style. Billy Layton completed the program with a string quartet. This was later included in a program at the Austrian Academy, which also drew attention to three new names worth watching: Anestis Logothetis of Austria, and Boris Porena and Aldo Clementi, both former pupils of Petrassi.

Nicolas Nabokov gave a concert at the American Academy which introduced Stanley Hollingsworth's opera from Hans Andersen, "The Mother". The five-year-old work is a coherent, communicative creation.

Italian contemporary works included a fine performance by the Trio of Trieste and the orchestra of the Santa Cecilia of Mario Zafred's Concerto for Trio and Orchestra. This work, a free interpretation of the concerto grosso spirit, is one of the best so far of this composer in his thirties, who is rapidly assuming a major position in Italian music. Luigi Dallapiccola's "Canti di Prigionia"

had a splendid performance in an Italian Radio concert by Lorin Maazel and Nino Antonellini's radio choir. Petrassi's Fourth Concerto for String Orchestra was given its first performance in Rome by radio, four months after Charles Munch had presented the Fifth Concerto in Boston. It is a sustained and powerful polyphonic work, which achieves exciting new solutions to the constructive principles of the 17th-century Venetian "concerto a cinque".

Finally, Riccardo Malipiero, who

spent several months in the United States in 1954, has paid musical homage in the form of a "Sinfonia Cantata". Its four symphonic movements, each with a voice part in a different language and with a different poem, express the underlying aspirations that form the synthesis of America. This Italian musical tribute will have its first performance at Carnegie Hall next March, when it will be presented by the National Orchestral Association under Newell Jenkins.

—Cynthia Jolly

Three Choirs Festival Held in Gloucester

Gloucester, Eng.—The 229th annual festival of the choirs of Gloucester, Worcester, and Hereford was held in September, utilizing a chorus of 300 voices and the London Symphony under Herbert Sumson, Meredith Davies, and David Willcocks.

Vaughn Williams' Symphony No. 8 and Howard Ferguson's "Amore Langueo" were the two new pieces presented this year. Other major works performed were the Bach "Magnificat" and "Brandenburg"

Concerto No. 3; the Beethoven Violin Concerto and Piano Concerto No. 3; Bloch's "Sacred Service"; Brahms's "St. Antoni Variations"; Handel's "Messiah"; and a Mozart Mass.

York Concert Society Announces Plans

Toronto.—The York Concert Society has announced a series of four concerts for this season, under the direction of Heinz Unger. Soloists on the programs will be Michael Rabin, violinist; Lois Marshall, soprano; and Moura Lympany and Boris Roubakine, pianists.


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Griff Davis

William Warfield (right) and his accompanist, Otto Herz, make friends with some "Devil Dancers" during the baritone's African tour

William Warfield Tours Africa

William Warfield is currently on a foreign tour which, in addition to performances in Europe and parts of Asia, also includes several appearances in Africa. Many of these mark the first performance there by a major concert artist.

The tour is partially sponsored by the International Exchange Program of ANTA for the United States State Department. Accompanied by his pianist, Otto Herz, Mr. Warfield is scheduled to give 29 recitals, as well as eight radio and television performances and seven solo appearances with orchestras.

The ground-breaking tour in Africa has been extremely well-received. Following a concert in Addis Ababa, Ethiopia, Mr. Warfield and Mr. Herz were presented with gold medals by Emperor Haile Selassie. The local press in Nigeria wrote, after a series of four recitals: ". . . the excellent concerts will long remain in the minds of those who were privileged to hear them. His singing, his stage appearance and friendly personality have endeared him to thousands of people."

Mr. Warfield's final engagement of the tour in Africa and Europe will be in December with the Royal Philharmonic, in Handel's "Messiah", in

Albert Hall in London. The same work will find him again as soloist in his first United States appearance this season, with the New York Philharmonic-Symphony.

Singer Conducts In Guatemala

Corpus Christi, Texas — Jacques Singer, musical director and conductor of the Corpus Christi Symphony, conducted the National Symphony of Guatemala on Sept. 14 in Guatemala City, to commemorate the 135th anniversary of Guatemala's independence. This is the first time such an honor has been bestowed upon a foreign conductor. Mr. Singer also conducted two other concerts in Guatemala City.

Anniversary Is Noted By Columbus Group

Columbus, Ohio. — The Women's Music Club of Columbus celebrated its 75th birthday Oct. 3 with a banquet at the Deshler-Hilton Hotel and a lecture-recital by Boris Goldovsky. As part of its diamond jubilee, the club will present Gina Bachauer, pianist, and Richard Tucker, tenor, in concerts at Memorial Hall. The organization has been active in the concert field for more than 50 years.

—Virginia Braun Keller

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Nikolai Grusden, 'Cello

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Jonathan Wilson, Tenor
Eric Carlson, Bass
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Roman Totenberg and his

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JOSEPH Battista <small>Pianist</small>	JUSSI Bjoerling <small>Tenor</small>	WALTER Cassel <small>Baritone</small>	THOMAS L. Thomas <small>Baritone</small>
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